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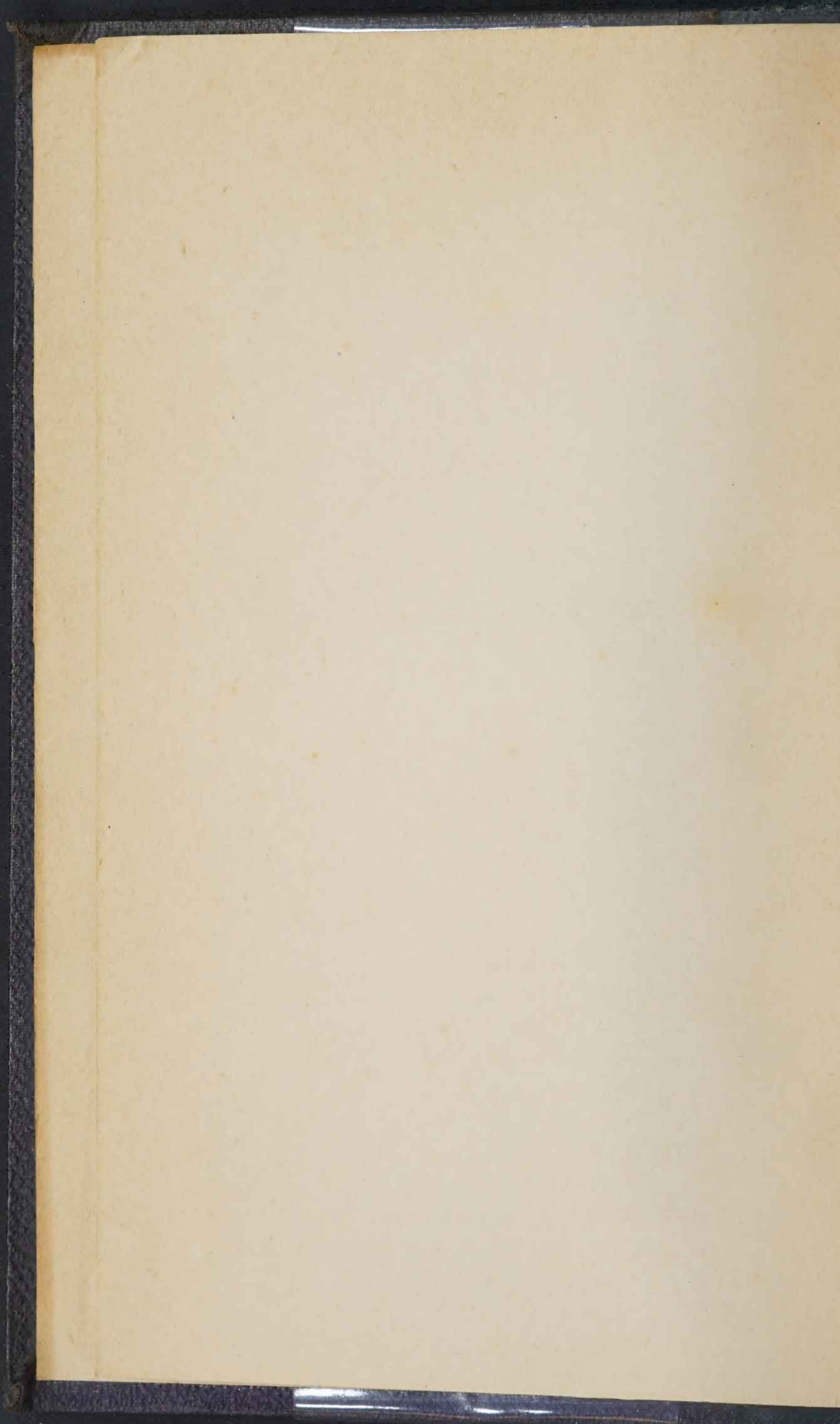
VOL. II.



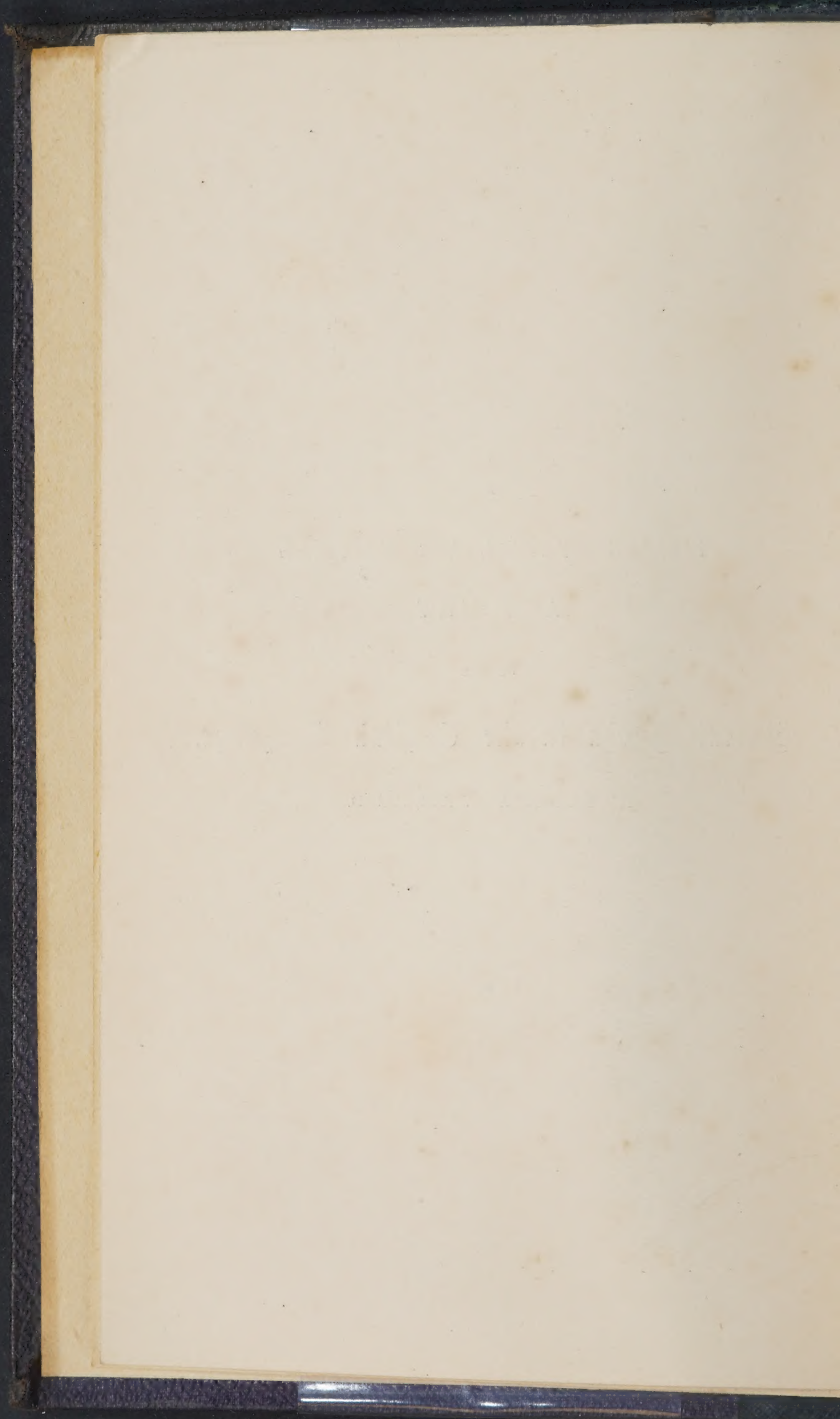




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A
BIBLIOGRAPHICAL AND CRITICAL
ACCOUNT
OF THE
Rarest Books in the English Language,
ALPHABETICALLY ARRANGED.



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ALPHABETICALLY ARRANGED,

WHICH,

DURING THE LAST FIFTY YEARS,

HAVE COME UNDER THE OBSERVATION

OF

J. PAYNE COLLIER, F.S.A.

IN TWO VOLUMES.

VOL. II.

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BIBLIOGRAPHICAL AND CRITICAL CATALOGUE

OF
EARLY ENGLISH LITERATURE.

NASH, THOMAS.—The Anatomie of Absurditie : Contayning a breefe confutation of the slender imputed prayses to feminine perfection, with a short description of the severall practises of youth, and sundry follies of our licentious times. No lesse pleasant to be read, then profitable to be remembred, especially by those who live more licentiously, or addicted to a more nyce stoycall austeritie. Compiled by T. Nashe. *Ita diligendi sunt homines, ut eorum non diligamus errores.*—At London, Printed by J. Charlewood for Thomas Hacket, and are to be solde at his shop in Lumberd street, under the signe of the Popes heade. Anno Dom. 1589. 4to. B. L. 23 leaves.

Having been born in Nov. 1567, at Lowestoft, Nash, when he wrote this work, one of the most interesting of the many he left behind him, was only in his twenty-second year; but he began authorship two years earlier, when he supplied Robert Greene with an Epistle printed before that popular novelist's "Menaphon," 1587. He continued to live by his wits and by his pen after he quitted St. John's College, Cambridge, and we never hear of him but in his capacity of an author, and as the companion of the free-living ydung men of his day. When he wanted money, as was often the case, he usually resorted to his standish. His career was comparatively short, for he was dead in 1601 when Charles Fitzgeoffrey printed the *Cenotaphia* at the end of his *Affaniæ*. As it has been asserted that Nash did not die until

1604, (Dyce's Middleton, V. 562) we may here quote Fitzgeoffrey's lines, which we have not seen extracted :—

“ *Thomæ Nasho.*

Quùm Mors dictum Jovis imperiale secuta
Vitales *Nashi* extingueret atra faces;
Armatam juveni linguam calamumq. tremendum
(Fulmina bina) priùs insidiosa rapit,
Mox illum aggreditur nudum atq. invadit inermē
Atq. ita de victo vate trophæa refert.
Cui si vel calamus præstò vel lingua fuisset,
Ipsa quidem metuit mors truculenta mori.”

The fact, therefore, of the death of Nash before the above was written cannot be disputed.

Nash tells Sir Charles Blunt, afterwards Earl of Devonshire, in the dedication of the work before us, that it was “an embrion of his infancy,” meaning, no doubt, that he had begun it some years before he published it. Here, too, we learn a point of his personal history not hitherto touched upon, viz., that “two summers” before he wrote he had been in love, and that he had been jilted by the lady he courted: hence, he avows, that “pensiveness had overtaken him” which he had never overcome, and led him to declare that “constancie will sooner inhabit the body of a Camelion, a Tyger, or a Wolfe than the hart of a Woman.” Hence his animosity to the sex in general, displayed without much reserve in his “Anatomy of Absurdity.” At the close of the dedication he very modestly prays Sir C. Blunt to censure of him “as one that dooth partake some parts of a scholar.”

The fact is that he had taken his degree of B.A. in 1586, then travelled in Italy, perhaps to wipe out the impression of his boyish attachment, but had certainly returned to England before Greene produced his *Menaphon* in 1587. It is singular to find Nash in his “Anatomy” ridiculing Greene as the “Homer of Women;” but not surprising that he should fall foul of Lyly’s euphuism, and affected allusions, and that he should aim a severe blow at the Puritans, especially at Philip Stubbes and his “Anatomy of Abuses,” which had come out in 1583, while Nash was at the University: he says—

“I leave these in their follie, and hasten to other mens furie, who make the Presse the dunghill, whither they carry all the muck of their melancholicke imaginations, pretending, forsooth, to *anatomize abuses*, and *stub* up sinne by the rootes, when as their waste paper, beeing well viewed, seemes fraught with nought els save dogge daies effects, who, wresting places of Scripture against pride, whoredome, covetousnes, gluttonie and drunkennesse, extend their invectives so farre against the abuse, that almost the thing remaines not whereof they admitte anie lawfull use.”

He denounces Stubbes and all his adherents and supporters, as "hypocrites," and declares that, however they may appear in public, "in their private chambers they are the expresse imitation of Howleglasse." (See Vol. I. p. 379.)

He afterwards touches upon other points, and laughs at the "babbling ballads and new-found songs and sonnets, which every red-nosed fiddler hath at his fingers' ends," disowns them for poetry, and with excellent judgment adds: "I account of Poetrie, as of a more hidden and divine kinde of Philosophy, enwrapped in blinde Fables and darke stories, wherein the principles of more excellent arts and morall precepts of manners, illustrated with divers examples of other kingdomes and countries, are contained."

At the same time he is hardly sufficiently tolerant of the romance writers of his own and former days, and treats with little respect "Bevis of Hampton, Arthur of the Round Table, Arthur of little Brittain, Sir Tristram, Huon of Bordeaux, the Squire of Low Degree, the Four Sons of Aymon, with infinite other" similar works of fiction. In conclusion, he makes a sort of apology to the learned, and even condescends to entreat the "patience of women" for the attacks he had made upon them. The attacks themselves have little novelty.

NASH, THOMAS.—The Returne of the renowned Cavaliero Pasquill of England from the other side of the Seas, and his meeting with Marforius at London upon the Royal Exchange. Where they encounter with a little household talke of Martin and Martinisme &c. If my breath be so hote that I burne my mouth, suppose I was Printed by Pepper Allie. Anno Dom: 1589. B. L. 4to. 16 *leaves*.

Thomas Nash obtained the appellation of "Pasquil of England," and, having travelled abroad, as we find by his "Almond for a Parrat" and some of his other works, this tract would seem to have been printed soon after his return to England, when he found the Martin Mar-prelate controversy in full activity. No printer's name was attached to it, because perhaps it was feared it might give offence to persons in authority. Nash promises in it various other pamphlets on the same subject, such as "The Owls' Almanack," "The May-game

of Martinisme," and the "Golden Legend of the Lives of the Saints" or the chief supporters of the Martinists, which never appeared, and were probably only threatened. He acknowledges the authorship of "A Counter-cuffe given to Martin Junior," printed in the same year as the tract before us, which is entirely prose: one of the sub-titles of Lyly's "Pappe with an Hatchet" is "a Countrie Cuffe" for "the idiot Martin," but it is not to be confounded with Nash's "Counter-cuffe," which was printed in the same year.

NASH, THOMAS.—The first parte of Pasquils Apologie. Wherein he renders a reason to his friends of his long silence: and gallops the felde with the Treatise of Reformation lately written by a fugitive John Penrie.—Printed where I was, and where I will bee readie, by the helpe of God and my Muse, to send you the May-game of Martinisme for an intermedium, betweene the first and seconde part of the Apologie. Anno Dom. 1590. 4to. B. L. 16 *leaves*.

It has been the custom to assign this tract to Nash, but we do not think it in any respect good enough for him, and in some places too serious and scriptural. On sign. B 2 b, we meet with the following mention of John Lyly's "Pap with a Hatchet," which had come out in the year preceding—"I warrant you, the cunning Pap-maker knew what he did, when he made choyse of no other spoone than a hatchet for such a mouth, and no other lace then a halter for such a neck."

On the first page the author speaks as follows—"It is now almost a full yeere since I entered into the lystes against the Faction, promising other Bookes, which I keepe in yet, because the opening of them is such an opening of waters, as will fill the eares of the world with a fearefull roaring." This certainly agrees with Nash's commencement of his attack upon the Puritans sufficiently well, if the matter and manner of the present pamphlet had been more lively, bitter and satirical. He adds afterwards another point of time in these words:—"But seeing sobrietie will doe no good, let them be well assured, that if I catch such a brimse in my pen as I caught the last August, I will never leaue flynging about with them, so long as I finde anie ground to beare me." This, and the rest seems written rather by a person who

wished to be thought Nash, than by Nash himself. Two pages onwards, he mentions, "Percevall the plaine," which has been supposed to be Nash's first tract on this subject, but which unquestionably he did not write (see the next Art.).

Towards the close the author of "the first part of Pasquil's Apology" observes, in reference to his title-page:—"I have now gallopped the fieelde to make choyse of the ground where my battle shall be planted. And when I have sent you the May-game of Martinisme, at the next setting my foote into the styroppe after it, the signet shall be given, and the field fought." He dates "From my Castell and Colours at London stone, the 2nd of July. Anno 1590."

NASH, THOMAS.—Plaine Percevall the Peace-Maker of England. Sweetly indevoring with his blunt persuasions to botch up a reconciliation between Mar-ton and Mar-tother &c.—Printed in Broad-streete at the signe of the Packestaffe. n. d. B. L. 4to. 18 *leaves*.

The authorship of this tract has been assigned to Thomas Nash by Taylor the Water-poet, in his "Tom Nash's Ghost," but certainly without sufficient authority, because in his "Strange Newes," 1592, Nash expressly disowns it, and imputes it to Richard, the brother of Gabriel Harvey, charging that in it Richard Harvey had endeavoured "to play the Jack o' both sides twixt Martin and himself." "Plaine Percevall" has no date, but was printed after 1589, as the "Counter-cuffe given to Martin Junior," published in that year, is mentioned in the prefatory matter. At the end are some mock-commendatory verses, one set of which runs thus:—

"The gay bay Laurell bow that prancks my Cole,
As speciall forehorse of my beane-fed Teeme,
Take, Percevall, and clap it on thy pole,
Whose fortops such a branch doth well beseeme.
If any aske why thou art clad so garish?
Say, thou art dubd the forehorse of the parish.
Quoth A. N. Carter."

Gabriel Harvey, in his "Four Letters and Certain Sonnets," 1592, makes a clear allusion to, and nearly a quotation of, the closing couplet:

"Here Bedlam is, and here a Poet garish,
Gaily bedeck'd, like forehorse of the parish."

* A list of "faults escaped" forms the last leaf of the pamphlet.

NASH, THOMAS.—Pierce Penillesse his Supplication to the Divell. Describing the over-spreading of Vice, and the suppression of Vertue. Pleasantly interlac'd with variable delights, and pathetically intermixt with conceipted reproofes. Written by Thomas Nash Gentleman.—London, Imprinted by Richard Jhones, dwelling at the Signe of the Rose and Crowne, nere Holburne Bridge. 1592. 4to. B. L. 42 leaves.

This is the first edition of a very notorious tract, and it was published without the author's consent or knowledge: a second impression came out in the same year, which Nash authorised, and which must have appeared after the death of the famous Robert Greene in Sept. 1592, because that event is alluded to in an introductory "private Epistle of the Author to the Printer." Afterwards Nash speaks with reference to the "Groatsworth of Wit," the tract published by Henry Chettle in 1592 as Greene's work, in which Shakespeare was disparagingly called "the only Shake-scene of a country:" he says of it:—

"Other newes I am advertised of, that a scald triviall lying Pamphlet, called *Greens Groats worth of Wit* is given out to be of my doing. God never have care of my soule, but utterly renounce me, if the least word or syllable in it proceeded from my penne, or if I were any way privie to the writing or printing of it."

Nash seems to disbelieve that it was by Greene, but the facts, as declared and maintained by Chettle, were, that Greene wrote the "Groatsworth of Wit" very illegibly in his illness, and that Chettle copied it out and procured it to be printed. It gave great offence to some of the poets and pamphleteers of the day, and among them to Shakespeare, and in the first instance Chettle was generally believed to be the author of it. We have only his own testimony to the contrary, but we are not disposed to doubt it.

The chief difference between the first surreptitious edition of "Pierce Peniless' Supplication," and the second impression, which Nash supervised, consists in the author's preliminary Epistle to the Printer, Abel Jeffes. It is highly interesting and important, occupying three pages, but the text of the body of the work is the same in both editions; and it is very clear, therefore, that although Richard Jones had no right to print it, he had obtained a very correct manuscript. Nash mainly complains of the "long-tailed" title containing

“a tedious Mountebanks oration to the Reader,” and in his own edition he much simplified it, and shortened it as follows :—

“Pierce Pennilesse his Supplication to the Divell. *Barbaria grandis habere nihil*. Written by Tho. Nash, Gent.—London, Printed by Abell Jeffes for John Busbie. 1592.” 4to.

The third edition has the same date, and the imprint on the title-page is the only difference, for it there stands, “London, Printed by Abell Jeffes for I. B. 1592.” Nash, in his preliminary epistle, also denounced all those who went about offering to the trade in St. Paul’s Churchyard a pretended “second part” to his “Pierce Peniless;” but he adds, “I might haps (halfe a yeare hence) write the retourne of the Knight of the Post from Hell, with the Devils answer to the Supplication; but as for a second part of Pierce Pennilesse, it is a most ridiculous rogerie.”

Such a tract, and with that title, was published several years after the death of Nash, but it is very inferior to what the author of “Pierce Peniless’ Supplication” would undoubtedly have made of it.

The plague, or a putrid fever so called, was raging in London at the time, when *three* editions of the work before us were printed in 1592, and in his Epistle to Abel Jeffes Nash states that he was “the plagues prisoner in the country.” The fact was that he was then residing in the house of Sir George Carew at Beddington, near Croydon, where his drama of “Summers last Will and Testament” was acted, most likely, as a private entertainment. When Nash printed his “Terrors of the Night” in 1594, he acknowledged with gratitude his obligations to the Carew family for the shelter and patronage afforded him.

Nash’s reputation was principally founded upon his prose compositions, which are generally written in clear, vigorous, and unaffected English: he has left comparatively little verse behind him, but that little is good of its kind. In the tract before us are two pieces by him, one often quoted (first in “The Yorkshire Tragedy” attributed to Shakespeare), beginning “Why is’t damnation to despair and die,” and the other a Sonnet, as may be presumed, upon the Earl of Derby, which expressly mentions Spenser, and has been rarely noticed. Nash objects that “heavenly Spenser” (so he calls him) in the Sonnets appended to his “Fairy Queen,” 1590, had “passed unsaluted” one “special pillar of nobility,” and Nash subjoins a sonnet he had himself written “long since.” It runs thus :—

“Perusing yesternight with idle eyes
The Fairy Singers stately tuned verse,
And viewing, after Chapmen’s wonted guise,
What strange contents the title did rehearse,

I streight leapt over to the latter end,
 Where, like the quaint Comædians of our time
 That when the play is doone do fal to ryme,
 I found short lines to sundry Nobles pen'd ;
 Whom he as speciall Mirrours singled fourth
 To be the Patrons of his Poetry.
 I read them all, and reverenc't their worth,
 Yet wondred he left out thy memory.
 But therefore, gest I, he suppress thy name,
 Because few words might not comprise thy fame."

We were formerly of opinion that the unnamed Peer, here addressed, was the Earl of Southampton, Shakespeare's patron, whose title is also omitted in the sonnets appended to the "Fairy Queen," but we are now satisfied that Nash alluded to the claims of the Earl of Derby, who died in 1594. Nash dedicated to Lord Southampton his "Life of Jack Wilton," 4to. 1594, where the following passage occurs, referring very modestly to Nash's own merits as a versifier :—"A dere lover and cherisher you are, as well of the lovers of Poetrie, as of Poets themselves. Amongst their sacred number I dare not ascribe my self, though now and then I speak English : that small braine I have, to no further use I convert, save to be kinde to my friends, and fatall to my enemies. A new braine, a new wit, a new stile, a new soule will I get mee to canonize your name to posteritie, if in this my first attempt I be not taxed of presumption."

Whether this tender of service was accepted does not appear, but the Earl of Southampton well knew how to appreciate the extraordinary talents and learning of such a man as Thomas Nash.

In connection with Nash's "Pierce Penniless," and the tracts that grew out of it, we may notice one of extraordinary rarity, under the title of "Piers Plainnes seaven yeres Prentiship. By H. C. *Nuda Veritas*.—Printed at London by J. Danter for Thomas Gosson, 1595." 4to. It is a disappointing production, for it turns out to be a mere novel, and may have been from the needy pen of Henry Chettle.

NASH, THOMAS.—Strange Newes of the intercepting certaine Letters, and a Convoy of Verses, as they were going Privilie to victuall the Low Countries. *Unda impellitur unda*. By Tho. Nashe Gentleman.—Printed at London by John Danter, dwelling in Hosier Lane neere Holburne Conduit. 1592. 4to. 46 leaves.

This tract is an answer by Nash to Gabriel Harvey's "Four Letters and Certain Sonnets," [see Vol. I. p. 365], printed in the same year. Other copies of Nash's "Strange Newes" have the title of "The Apologie of Pierce Pennilesse" (that perhaps being considered a more attractive name), and bear date in 1593. The preliminary matter only (including the dedication and address) was reprinted, the rest being from the identical types as the edition before us.

The dedication is to a person whom Nash styles William Apis-lapis, probably Beestone, whom he calls, in derision, "the most copious Carminist of our time, and famous persecutor of Priscian." This person was perhaps the father of Christopher Beestone, or Beeston, an actor, and subsequently master of a company of players. On this title-page and others Nash is styled "Gentleman," and to this circumstance he refers in the body of the work, claiming for his family an ancient and reputable origin. In the Shakesp. Soc. Papers, Vol. III. p. 178, is an account of the family of Nash, by which it appears that Thomas was born at Lowestoft, in Suffolk, in 1567, and that he was the son of the Rev. William Nash, who then held the living. The previous history of the family is not known, but they had been resident in Hertfordshire, and came from thence: "my father sprang from the Nashes of Hertfordshire," are the poet's own words.

On sign. L 3. b. Nash quotes (with some careless omissions) Spenser's Sonnet in praise of Harvey, and he ends his reply by one of his own in abuse of him:—

"Were there no warres, poore men should have no peace :
 Uncessant warres with waspes and droanes ! I crie.
 Hee that begins oft knows not how to cease :
 They have begun, I'll follow till I die.
 Ile heare no truce : wrong gets no grave in mee ;
 Abuse pell mell encounter with abuse :
 Write hee againe, Ile write eternally.
 Who feedes revenge hath found an endlesse Muse.
 If Death ere made his blacke dart of a pen,
 My penne his speciall Baily shall becum.
 Somewhat I'll be reputed of mongst men
 By striking of this duns or dead or dum:
 Awaite, the world, the tragedy of wrath !
 What next I paint shall tread no common path.

Aut nunquam tentes, aut perfice.

THO. NASHE."

This contest between Nash and Harvey was continued almost without cessation. After his "Christ's Tears," 1594 (see p. 12) Nash vigorously renewed the war in 1596, by publishing his "Have with you to Saffron-Walden," which he dedicated to Richard Lichfield, the Barber of Cam-

bridge. Harvey answered it in the name of Lichfield, in a tract called "The Trimming of Thomas Nashe," 4to. 1597; and in both of these productions we have not only coarse abuse, but personal caricatures. Nash first began this species of hostility by inserting in his "Have with you to Saffron-Walden" a wood-cut, representing Dr. Gabriel Harvey, although he admits that he has "put him in round hose, that usually weares Venetians."

Nash wrote a play called "The Isle of Dogs," for which he sustained a temporary imprisonment, and Harvey in his retort availed himself of this circumstance to represent Nash in fetters. The design is much inferior to that Nash had given of Harvey, but it is the only resemblance (if such it can be called) that has been preserved of our celebrated prose-satirist. Both were, probably, from pen-and-ink sketches by the authors, but Nash was the better artist. In the end it was ordered that the tracts on both sides should be burned.

NASH, THOMAS.—The Terrors of the night, or a Discourse of Apparitions. *Post Tenebras Dies*. Tho. Nashe.—London, Printed by John Danter for William Jones, and are to be sold at the signe of the Gunne nere Holburne Conduit. 1594. 4to. 31 leaves.

If not one of the rarest, this is certainly one of the worst of Nash's productions. He admits himself that his "wits were not half awaked" while he wrote, and that he seemed to dip his pen in a leaden standish. It is a rambling treatise, in which the writer makes an effort, every now and then, to be lively without success, and it is composed just as if he had been driven by his necessities to write, on the spur of the moment, as much as would make a pamphlet. It is dedicated to Elizabeth Carey, daughter of Sir George Carey, and the following passage deserves quotation from the allusion in it to Daniel's "*Delia*" (then two years before the world), as well as from the lofty praise Nash bestows on Lady Pembroke, and the information that she had employed herself in translating Petrarch. He tells "Mistress Elizabeth Carey,"

"Against your perfections no tung can except : miraculous is your wit, and so is acknowledged by the wittiest Poets of our age, who have vowed to enshrine yon as their second *Delia*. Temperance her selfe hath not temperater behaviour then you : religious Pietie hath no humbler hand-maide that she delights in. A worthie daughter are you of so worthie a Mother, borrowing (as another Phoebe) from her bright sunne-like resplendauce the orient beames of

your radiaunce. Into the Muses societie her selfe she hath lately adopted, and purchast divine Petrarch another monument in England. Ever honored may she be of the royallist breede of wits, whose purse is so open to her poore beadsmen's distresses. Well may I say it, because I have tride it : never liv'd a more magnificent Ladie of her degree on this earth."

To the family of Sir George Carey, or Carew, in particular, Nash avows his pecuniary and other obligations, and it was in their house, and for their use that he wrote his drama already mentioned on p. 7, and which was not printed until 1600. In the body of this tract he also willingly owns how much he had been indebted to the Governor of the Isle of Wight, the Earl of Southampton, the patron of Shakespeare, and he writes no where with more fervour than in praise of the place, and its "illustrious chieftain."

"He that writes this can tell, for he hath never had good voyage in his life but one, and that was to a fortunate and blessed Island, nere those pinnacle rockes called the Needles. O ! it is a purified continent and a fertil plot, fit to seat another Paradise, where, or in no place, the image of the ancient hospitalitie is to be found. While I live I will praise it for the true magnificence and continued honourable bountie that I saw there. Farre unworthie am I to spend the least breath of commendation in the extolling so delightful and pleasant a Tempe, or once to consecrate my inke with the excellent mention of the thrice noble and illustrious Chiefetaine under whom it is flourishingly governed.* * * Men that have never tasted that full spring of his liberalitie, wherwith (in my forsaken extremities) right graciously he hath deigned to receive and refresh mee, may rashly (at first sight) implead me of flatterie, and not esteeme these my fervent tearmes as the necessarie repaiment of a due debt."

In an address to "Goodman Reader" Nash has an allusion to a publication called "Tarlton's Toys." A tract under this title, by Richard Tarlton, the famous actor, "in English verse," was licensed to R. Jones the bookseller, in 1576. It is more singular that, in the next year, this great comedian's "tragical treatises," in prose and verse, were licensed to Bynneman. Tarlton died on 3rd Sept., 1588.

NASH, THOMAS.—Nashes Lenten Stuffe, Containing the Description and first Procreation and Increase of the towne of Great Yarmouth in Norffolke : With a new Play never played before, of the praise of the Red Herring. Fitte of all Clearkes of Noblemens Kitchens to be read : and not unnecessary by all Serving men that have short boord-wages to be remembered. *Famam peto per undas*.—London Printed for N. L. and C. B. &c. 1599. 4to. B. L. 42 leaves.

This highly humorous, learned, and very ingenious performance, (which must have been written when its author was in high health and spirits) is dedicated by Nash to Humfrey King, a tobacconist, and author of a poem called "An Halfe-penny worth of Wit in a Penny-worth of Paper, or a Hermit's Tale," which Nash mentions in the prefatory epistle to the tract before us, although no earlier edition of it than that of 1613 is known (see Vol. I. p. 431). Nash being a native of Lowestoft, on one occasion paid a visit to Yarmouth, and having obtained a loan of money there, he endeavoured, as he admits in this tract, to make a due return by praising the Herring, the great source of that town's prosperity. He speaks "to his Readers" of his performance in a very confident vein:—"Every man can say Bee to a Battledore, and write in prayse of Vertue and the Seven Liberall Sciences, thresh corne out of full sheaves, and fetch water out of the Thames; but out of drie stubble to make an after harvest, and a plentifull croppe without sowing, and wring juice out of a flint, thats *Pierce a Gods name*, and the right tricke of a workman." His pamphlet, however, deserves the character; and Taylor, the Water-poet, assigns that merit to it, nearly in the terms of Nash, in his poem called "The Thief." It was probably his success in obtaining a loan of money, that inspired Nash with new life and energy when he was at Yarmouth. Yet it is to be remembered, that in 1599 he had not long to live: the cause of his death is unknown.

NASH, THOMAS.—Christ's Teares over Jerusalem. Whereunto is annexed a comparative admonition to London. *A Jove Musa*. By Thos. Nash.—At London, Printed by James Roberts and are to be solde by Andrewe Wise at his shop in Paules Church-yard at the signe of the Angel. Anno 1593. 4to. 99 leaves.

This is the first edition of the only pious production Nash left behind him. In his fanciful piece of biography, called the "Life of Jack Wilton," 1594, he said that he had there employed his pen "in a clean different vein" from that in which he usually exercised it; but he might certainly have made the same remark upon his "Christ's Tears over Jerusalem," published in the preceding year.

There was another impression of it in 1594, or, more properly speak-

ing, some copies of the impression of 1593 are dated 1594 (without any printer's name), and have introductory matter entirely different, the main body of the production being, however, identically the same. A few words will explain the reason for the change.

In the address "to the Reader" before his "Christ's Tears" of 1593, Nash made amends to Gabriel Harvey, his antagonist, for expressions he had used in defending his friend Robert Greene :—"Nothing (said Nash) is there so much in my vows as to be at peace with all men, and make submissive amends where I have most displeased." Gabriel Harvey, in his "New Letter of notable Contents," dated the 16th of September, 1593, scornfully rejected this apology, which appears to have been offered in all sincerity. Nash therefore recalled, as far as was in his power, the copies of "Christ's Tears" of 1593, to which his "amends" were prefixed; and, reprinting the title-page with the date of 1594, added a long epistle "to the Reader," in which he complained of the unforgiving temper of Harvey, and treated him with that degree of severity which he had courted and merited. This "Epistle" has never been reprinted; and, as it has also escaped the notice of bibliographers, a quotation or two, as far as they relate to the paper-pugnacity of Nash and Harvey, will be acceptable. Nash begins thus :—

"Gentlemen, my former Epistle unto you in this place begun with *Nil nisi flere libet* : now must I, of necessitie, alter that posie, and transpose my complaint to a new tune of *Flendus amor meus est*. The love or pitie I shewed towards mineemie, of all my ill fortunes, hath most confounded me. The onely refuge which for my abused innocencie is left me is to take unto me the Academicks opinion, who absolutely conclude that nothing is to be affirmed. * * * Religion or conscience hath made me sacrifice my zealous wit to simplicitie, and my devout pen to reprochfull penitence. * * * Whereas I thought to make my foe a bridge of golde, or faire words, to flie by, he hath used it as a high way to invade me. *Hoc pia lingua dedit*. This it is to deale plainly. An extreme gull he is in this age that believes a man for his swearing. Impious Gabriell Harvey, the vowedemie of all vowes and protestations, plucking on with a slavish privat submission a generall publike reconciliation, hath with a cunning ambuscado of confiscated idle othes, welneare betrayed me to infamie eternall (his owne proper chaire of torment in hell.) I can say no more but the devill and he be no men of their words."

A little farther on he continues :—

"A proverb it is, as stale as sea-biefe, save a thief from the gallows and hee'le be the first to shew thee the way to Saint Gilesesse. Harvey I manifestly saved from the knot under the eare : Verily, he had hanged him selfe had I gone forwards in my vengeance; but, I know not how, upon his prostrate intreatie, I was content to give him a short Psalm of mercy. Now, for reprieving him when he was ripe for execution, thus he requites me. Sixe and thirty sheets of mustard-pot paper since that hath he published against me. * * * Some few crummes of my booke hath he confuted : all the rest of his

invention is nothing but an oxe with a pudding in his bellie.* * * Maister Lillie, poore deceased Kit Marlow, reverent Doctor Perne, with a hundred other quiet senselesse carcasses before the Conquest departed, in the same worke he hath most notoriously and vilely dealt with ; and, to conclude, he hath proved him selfe to be the only Gabriel Grave-digger under heaven."

The pedantic though learned, and self-conceited though clever, Gabriel Harvey had foolishly drawn this flood of ridicule and bitterness upon himself: Nash proceeds :—

"Excuse me, Gentlemen, though I be obstinately bent in this quarrell, for I have tried all wayes with mine adversary. Heretofore I was like a tyrant, which knowes not whether it is better to be feared or loved of his subjects : first, I put my feare in practise, and that housed him for a while: next, into my love and favour I received him, and that puft him up with such arrogance, that he thought him selfe a better man then his maister, and was ready to justle me out of all the reputation I had. Let him trust to it, Ile hamper him like a jade, as he is, for this geare, and ride him with a snaffle up and downe the whole realme. * * * I have heard there are mad men whipt in Bedlam, and lazie vagabonds in Bridewell ; wherefore, me seemeth, there should be no more difference between the displing of this vaine Braggadochio, then the whipping of a mad man or a vagabond."

The above is nearly all that is well worth quoting regarding Harvey, and his rejection of the amends Nash was at one time willing to bestow upon his brainsick bombastical adversary ; and from thence he proceeds to a vindication of his *Life of Jack Wilton*, which, being a new style of writing for Nash, was in some important respects a failure : his style was ill-calculated for narrative ; and he seems not to have had the faculty, which Deloney possessed in an eminent degree, of constructing a story, and drawing a character. He complains of those who had found fault with his "*Jack Wilton*," and had unfairly charged him with writing in a boisterous style, and with inventing new words, and in the following paragraph he mentions Spenser, for whom he had great admiration, by name :—

"Madde heads, over a dish of stewed prunes, are terrible mockers : Oh ! but the other pint of wine cuts the throat of Spencer and everie body. To them I discend by the degrees of apologie, who condemne me all to vinegar for my bitterness. I will be some of their destinies to carrie the vinegar bottle, ere they die, for being so desperate in prejudice. * * * Singular happie are those that are acquainted with the true mixture of Alchimists muscicall gold, and can with Platoes Gorgias prove unrighteousnesse true godlinesse with a breath : they shall be provided for sumptuously, when sooth and verity may walke melancholy in Marke Lane. Wise was Saint Thomas, that chose rather to go preach to the Indians then to his owne countrey men. There he might be sure to have gold enough : here is none : some write he was slaine at Malacca, a province of that country. It is better to be slaine abroad, then live at home without money."

This, in fact, was Nash's excuse for writing "*the Life of Jack Wil-*

ton:" he wanted money, and he was offered that for a tale which he could not get for a tract.

All the three editions of "Christ's Tears," in 1593, 1594, and 1613, were dedicated to the same lady to whom Nash addressed his "Terrors of the Night," Elizabeth Carey: she was authoress of a play under the title of "Mariam the Fair Queen of Jewry," published in the year when the last impression of "Christ's Tears" made its appearance. As an order from authority had been issued in 1599 "that copies of all works connected with the dispute between Nash and Harvey should be taken wherever found, and none of them reprinted," Thomas Thorp in 1613 did not reprint Nash's Epistle from that which we have above quoted, but prefixed his apology to Harvey, as it had originally appeared just twenty years before.

Such too was precisely the case with the reprint made by Sir Eger-ton Brydges in 1815: it is true, he mentions the edition of "Christ's Tears" in 1594, which contains Nash's caustic and crushing Epistle, but says no syllable about it, and, it seems, did not know of the existence of a still earlier copy dated 1593.

NASH, THOMAS.—Have with you to Saffron-walden, or Gabriell Harueys Hunt is up. Containing a full Answer to the eldest sonne of the Halter-maker. Or, Nashe his confutation of the sinfull Doctor. The Mott or Posie, instead of *Omne tulit punctum: Pacis fiducia nunquam*. As much as to say, as I sayd I would speake with him.—Printed at London by John Danter. 1596. 4to. 83 leaves.

The course of the quarrel between Nash and Gabriel Harvey appears to have been this. In 1592, Greene, in his "Quip for an upstart Courtier," had called Harvey and his two brothers the sons of a rope-maker at Saffron Walden—as they unquestionably were: in the same year, after Greene's death, Harvey replied in his "Four Letters and certain Sonnets;" and Nash took up the cudgels for his deceased friend in "Strange News," also bearing date in 1592. Harvey returned to the contest in his "Pierce's Supererrogation" of 1593. Nash, with apparent sincerity, offered amends and reconciliation in his "Christ's Tears" of 1593, which Harvey indignantly rejected in his "New Letter of Notable Contents," also of 1593. In 1594 Nash recalled his amends, and renewed the attack in an epistle preceding a

re-issue of his "Christ's Tears;" and thus matters rested until, in 1596, Harvey being still unforgiving and revengeful, Nash put forth the volume which gives title to the present article. He dedicated it in burlesque to Richard Litchfield, the barber of Trinity College, Cambridge, and in 1597 Harvey answered Nash under the assumed character of the same barber. We have stated these points and dates, in order to render what we are about to offer regarding Nash's "Have with you to Saffron Walden" more intelligible: the reader will thus see in what order it came out, and to what it was meant by its author to be a reply.

It is written in Nash's usual off-hand and trenchant style, and the long rambling dedication to Litchfield contains the noted passage showing that there was a Latin Play upon the history of Richard III. as early as 1596. There, too, we are told of Tarlton, the "Dick of all Dicks," who, coming into a Church where the organ was out of repair, proposed to supply the deficiency with his pipe and tabor.

In his address to the Reader Nash excuses himself for not having answered Harvey earlier, and thus added length to "the lease of his adversary's life." He then explains that he had written his reply in the Italian style, by way of Dialogue, the interlocutors being Importunio (grand Consiliadore), Bentivoli Carneades de boone Compagniola, and himself, of whom he generally speaks as Pierce Penniless, though sometimes as Nash, and Tom Nash. Here it is that he charges Polidore Virgil, in the time of Henry VIII., with having "burned all the ancient records of the true beginning of our Isle after he had finished his Chronicle." Nash laughs at Harvey for the length of his preliminary matter, but he does not arrive at the commencement of his own work until sign. D.

Near the opening of the dialogue he accounts for his delay in replying to Harvey's "Pierce's Supererrogation," and "New Letter of notable Contents," by making his friend Importunio vouch that, during the greater part of the interval, "he hath been hatching of nothing but toies for private gentlemen, and neglected the peculiar business of his reputation, that so deeply concerned him, to follow vaine hopes, and had I wist humours about Court, that make him goe in a thred-bare cloake, and scarce pay for boat hire." Nash afterwards confirms this statement in his own person, and from his own mouth: "I am faine (he says) to let my plow stand still in the midst of a furrow, and follow some of these new-fangled *Galiardos* and *Senior Fantasticos*, to whose amorous *Villanellas* and *Quipassas* I prostitute my pen in

hope of gaine; but otherwise there is no new fanglenes in mee but povertie, which alone maketh mee so unconstant to my determined studies; nor idlenesse, more then discontented trudging from place to place, too and fro, and prosecuting the meanes to keep me from idlenesse."

This is curious, if only that it affords one more proof, out of numbers that might be adduced, to show the manner in which the young *Innamorati* of that day not unfrequently employed better pens than their own to write their love-verses.

Nash informs us that his "Pierce Penniless's Supplication" had been "mainedly translated into the French tongue" (sign. F), and that in English "it had passed, at the least, through the pikes of sixe impressions." A page or two afterwards he inserts a wood-cut of his antagonist, heading it "The picture of Gabriell Harvey, as he is ready to let fly upon Ajax." He thus drolly introduces it:—"Those that be disposed to take a view of him, ere hee bee come to the full Midsummer Moone, and raging Calentura of his wretchednes, here let them behold his lively counterfet and portraiture; not in the pantofles of his prosperitie, as he was when he libeld against my Lord of Oxford, but in the single-soald pumpes of his adversitie, with his gowne cast off, untrussing and ready to beray himselfe upon the newes of the going in hand of my booke."

Harvey might be a match for Nash in abuse and argument, but he was by no meanes a match for him in ridicule, and it was such as would pierce the skin of the hardest pachyderm; while thin-skinned Harvey, whose vanity was not less than his violence, smarted under it most severely. All he could do in revenge was in the character of Litchfield, the barber, similarly to exhibit Nash in fetters, in reference to his imprisonment for a now lost drama called "The Isle of Dogs." The subsequent passage is important, since it shows that in 1596 the boys of St. Paul's School were again in disgrace, and prohibited from acting their usual plays: in connection with them Nash mentions one of Lyly's dramas by name, as if it had been the cause of silencing the young company:—"Troth (says Carneades) I would hee might for mee (that's all the harme I wish him) for then we neede never wish the Playes of Powles up againe; but if we were wearie with walking, and loth to goe too farre to seeke sport, into the Arches we might step, and heare him plead, which would be a merrier Comedie then ever was old *Mother Bomby*."

On sign. I 2 begins a pretended biography of Harvey under the

title of "The life and godly education, from his childhood, of that thrice famous Clarke, and worthie Orator and Poet, Gabriell Harvey," very provoking and ridiculous, but doubtless (to render it more biting) in many places founded on fact. Here, in reference to Richard Harvey, one of the brothers of Gabriel, Nash says: "This is that Dick of whom Kit Marloe was wont to say, that he was an asse good for nothing but to preach of the Iron Age." Some pages on Nash abuses Barnabe Barnes and Anthony Chute, and imputes to the latter a work called "Procris and Cephalus," which was entered by Wolfe on the books of the Stationers' Company in 1593, but, if printed, no copy of it is now known. If we may believe Nash, Chute was also author of a comedy on "the transformation of the King of Trinidadoes two Daughters Panachæa and Tobacco." This too has been lost, although an anonymous narrative poem, in couplets, on the "Metamorphosis of Tobacco," was printed in 1602. In 1596 Chute was dead, and, as Nash asserts, "rotten:" John Lyly, we learn on the same authority, was then at work on "the Paradoxe of the Ass," which we might think the very production called "The Nobleness of the Ass," reviewed Vol. I. p. 33, but that it was printed with the date of 1595. It might be a mistake for 1596, or the tract might be antedated.

As Nash's "Have with you," &c. has not been hitherto duly noticed in any bibliographical work, we may here add a brief passage in which he speaks of his father, the clergyman of Lowestoft, whom Harvey had very unfairly dragged into the compass of his attack: "My father (he asserts) put more good meate in poore mens mouthes, than all the ropes and living is worth his [Harvey's] Father left him, together with his mother and two brothers; and (as another Scholler) he brought me up at S. Johns, where (it is well knowen) I might have been Fellow if I had would."

It must be acknowledged that Nash draws out his reply to Harvey to an unreasonable length, and some letters from Chettle and Thorius (who had been reconciled to Nash and withdrawn from Harvey) might have been omitted. We only add that Messrs. Cooper, in their generally accurate account of Nash (*Ath. Cantabr.* II. 307) mistakenly assign to him Gabriel Harvey's "New Letter of Notable Contents," 1593. "Plaine Percival," in the same list of works, was, as we have shewn (p. 5), by Richard Harvey. The play of "the Isle of Dogs," which Nash was writing for Henslowe's company in May, 1597, may have been a comedy founded upon his earlier play, for which he had been imprisoned, and to which, on that account, public

attention was specially directed. Meres, in his *Palladis Tamia*, 1598, p. 286, laments Nash's misfortune, and terms him "gallant young Juvenal," as Greene had done in his "Groats worth of Wit," 1592, where he finally addressed several of his poetical contemporaries.

NASTAGIO AND TRAVERSARI.—A notable Historie of Nastagio and Traversari, no lesse pitiefull then pleasaunt. Translated out of Italian into Englishe verse by C. T.

S' Amor non puol a un cor ingrato & empio
Giovanelli timore, e crudel scempio.

Imprinted at Londō in Poules Churchyarde by Thomas Purfoote dwelling at the signe of the Lucrece. Anno 1569.
8vo. B. L. 16 leaves.

On p. 302 of Vol. I. we have noticed a translation by T. C. from Boccacio, and here we have another version of a different novel by C. T. This is upon the famous story which Dryden versified under the title of "Theodore and Honoria," here called, as in the original, Nastagio, while the cruel lady, with whom he is hopelessly in love, is named Traversari from her family appellation. The two poets T. C. and C. T. are not to be confounded, as they have been by some modern bibliographers, and the style of each is essentially different. T. C. may have more force and flourish, but C. T. has more grace and simplicity.

After praying the impartial judgment of the reader the story commences, Nastagio not being able to make the slightest favourable impression upon Traversari :—

"Muche time in sute he daylie spent,
But yet he could not spede :
To gaine her love was all he cravde,
He askde no other mede.
But dayes and yeares were passde in vaine,
His sute could take no place
To move that ladies stonie heart
To graunt her lover grace."

He retires in despair to Chiassi, but being rich he collected his cheerful friends about him :—

"Nastagio, now well settled there,
Beganne to kepe a porte
More sumptuous farre then ever earste,
And in more noble sorte ;

And making many royall feastes
 His freindes he did invite,
 Now these to dine, now those sometime
 To suppe with him at night.
 And there he dailye spent the time
 In chase of grieslye beastes,
 Sometime in Hawking, and sometime
 At wittie playe of chestes."

Near this place, in a forest, he has an interview with the spirit of a Knight, who had been decreed to hunt, and tear to pieces with his dogs the ghost of the lady who had rejected him so obstinately during life. This savage scene is repeated every Friday, and in order that his unrelenting mistress may witness this punishment of cruel resistance to love, Nastagio invites the lady Traversari, her father and friends, to dine with him on that day. They come, and the exhibition of the sufferings of the hunted and tortured ghost-lady make so deep an impression upon Traversari, that she at once relents, and sends a messenger to Nastagio that very night,

" Which prayde him, in her mistress name,
 if so his pleasure were,
 To come to her ; and tould him that
 such tidinges he should heare
 As well might please his fantasie,
 for that she was content
 To do his pleasure, and to be
 at his commaundement."

Nastagio is, of course, overjoyed, and the marriage between them takes place on the next Saturday : after a description of the ceremony, C. T. adds satirically,

" But all Ravennian dames, thenceforth,
 became so full of dreade,
 That alwayes, after that, they were
 More conformable then,
 And tractable, then ever earst
 to do the will of men.

FINIS."

It is this poem that Warton (H. E. P. iv. 297, edit. 8vo.) conjecturally assigns to Christopher Tye, and not "Galesus Cymon and Iphigenia" (see Lowndes, B. M. 225, edit. 1857), which was its translator's "first fruit." It is just possible that Tye should have englished the first; but, although in the same measure, the versification has greater ease, if not grace, than any lines that can be selected from Tye's "Acts of the Apostles," which had come out in 1553. Neither is it the least likely that a divine, who had applied himself to a subject so sacred, would, just before his death, have sought a theme in the novels of Boc-

cacio. We do not therefore for a moment believe that Tye was the translator of either fable. We know of but a single copy of the one or of the other, and we apprehend that the exemplars we have used were the same that were seen by the historian of our early poetry.

NEWNHAM, JOHN.—Newnams Nightcrowe. A Bird that breedeth braules in many Families and Housholdes. Wherein is remembred that kindly and provident regard which Fathers ought to have towards their Sonnes. Together with a disciphring of the injurious dealinges of some younger sorte of stepdames. &c.—London. Printed by John Wolfe. 1590. B. L. 4to. 32 leaves.

The following lines are at the back of the title :—

“ The Bookes purpose.

“ For widdowes and elder brothers,
For children that have lost their mothers,
Or be injured by stepdames might ;
And Sonnes that lost their births right,
With others needying restitution,
These finde in me some meete fruition.”

The dedication, signed John Newnham, to “ Maister Thomas Owen Esquire, one of the Queenes Majesties learned Sergeants at the Lawe,” shows that the author, having been severely treated and deprived of his inheritance by means of a step-mother, had written this tract against step-mothers in general. It is divided into two parts, one addressed to Fathers, and the other to Step-dames, and the work displays both anger and learning, but possesses little interest. At the end are three pages of verses, one Latin, and two Latin and English. The Latin are by Ric. Par. and Henr. Seræ, and the English by the author, whose work is so rare that he did not obtain a place in Ritson’s “ Bibliographica Poetica.” One page of English verses is headed “ Momus his malignant objections,” and the other “ Aunsweres by the Auctor,” but they possess no merit of any kind.

With regard to the singular title of the book, it appears from S. Rowland’s “ Night-raven,” 4to. 1618, that that was a term of reproach then often applied by men to women : he says—

“ Therefore kinde-harted men, that women loves,
Tearm them no more *Night-ravens* : they are Doves,
True harted turtles,” &c.

By Newnham's production it seems that the word "Night-crow" was similarly employed, a little earlier, as a term of dislike and reproach: he intended it as a generic name for a step-mother, "long withering out a young man's revenue."

NEWS COME FROM HELL.—Newes come from Hell of love unto all her welbeloved frendes, as Usurers, which with other useth Extorsion, pety Brybry, false feloshyp, syr John makshyfte, the Devyls receyver, devouringe the Christian Common welth, makinge of a fewe and destroying of a multitude. Let every man be ware of these devyllyshe people.—Imprinted at London by me wylliam Copland. 1565. 8vo. 8 leaves.

This singular but ill-printed relie has "Finis qd J. E." at the end of it, and it may have been by John Elder, who in 1555 wrote to the Bishop of Caithness a letter "on the arrival, and landynge, and most noble marryage" of Philip and Mary; but that was printed by Waylande, and has nothing, but language, in common with the tract before us.

It is quite new in bibliography, excepting that we find "Newes comme from Hell" entered at Stationers' Hall by W. Copland in 1565. From that day to the present it has never turned up, until the copy we have used was recently discovered. It would afford no information were we to enter into a particular examination of the ill-written contents, but we give the whole of the conclusion as a fair specimen of the rest:—

"S[h]al I tell you the cause of scarsenes of money is? I wyll show you: it is these greate extorcioners, usurers that make it, who some of them have, as I do knowe, lyeng by them, *i. e.* ii C., iii C. ye, ii or iii M. li. And wyll not put forth one peny, nother by se, nor yet by land, but to the devylles use of usury, and it is these theves that maketh money so scarce.

"Loke on all partes on the other syde of the se, wher theyr quine is moche more baser then it was here, what do they? they do use theyr quynes in byenge and sellyng after a godly use, one of them to helpe another.

"And we do use our quyne one of us to destroye an other therewith.

"This devylles use wyll never be left, onelest the quenes grace, with her noble Counsayll, dothe set forth a commaundement upon payne of death it shal be lefte, for they feare not God.

"To let oute fyve hondred pounce in usury they be redy: but to give fyve pence unto the poore they be unredye.

"Finis qd. J. E."

The type used by William Copland for this tract, as well as for many others, was of the coarsest description; and the style of authorship is throughout such as to adapt it to the humblest capacity in the middle of the sixteenth century. William Copland printed no other work with a date so late as the present. John Byddell had printed as early as 1536 "News out of Hell, a Dialogue between Charon and Zebul, a Devil:" but we only know of it from Ames, no copy being now, we believe, extant: the Rastall mentioned in it as a "waterman" could hardly have been William Rastall the celebrated printer. (Dibdin, *Typ. Ant.* III. 392.)

NEWS FROM GRAVESEND.—Newes from Graves-end: sent to Nobody. *Nec Quidquam nec Cuiquam*.—London Printed by T. C. for Thomas Archer, and are to be solde at the long Shop under S. Mildreds Church in the Poultry. 1604. 8vo.

It has been suggested that this humorous, satirical and eccentric publication might be by Thomas Nash: but that is impossible, seeing that it was written during the Plague of 1602-3, and that Nash was then dead. We believe it likely to have been the production of Dekker, who, having put his name, or initials, to various pieces about the same period, might think it expedient to print "News from Gravesend" anonymously. It is much in his manner, and we know no writer of that day who could make so near an approach to the style of Nash, without its bitterness. All that is certain, however, is that it could not be by the defunct author of "Pierce Penniless."

"The Epistle Dedicatory" is to "Nicholas Nemo, alias Nobody;" and from it we make the following extract, which those who are acquainted with Dekker's mode of composition, will acknowledge to bear a strong resemblance to it:—

"Being in this melancholy contemplation, and having wept a whole ynick-horne full of Verses in bewailing the miseries of the time, on the suddaine I started up, with my teeth bit my writings, because I would eate my words, condemned my penknife to the cutting of powder beefe and brewes, my paper to the drying and inflaming of Tobacco, and my retirements to a more gentlemanlike recreation, viz. Duke Humphries walke in Powles; swearing five or sixe poetically furious oathes, that the goosequill should never more gull me to make me shoote paper-bullets into any Stationers shop, or to serve under the weather-beaten colours of Apollo, seeing his pay was no better: yet remembering what a notable fellow thou wert—the onely Atlas that supports the

Olympian honor of learning, and (out of the horne of Abundance) a continuall benefactor to all Schollers (thou matchlesse Nobody !) I set up my rest, and vowde to consecrate all my blotting-papers onely to thee : And not content to dignifie thee with that love and honor of my selfe, I sommond all the Rymesters, Play-patchers, Jig-makers, Ballad-mongers, and Pamphlet-stitchers (being the yeomanry of the Company) together with all those whom Theocrytus calls the Muses Byrds (being the Maisters and head-Wardens) and before them made an Encomiasticall Oration in praise of Nobody."

All this is very like Dekker, though it may be, and is, inferior to what Nash might have written. It reminds us of the quiet but rather heavy humour displayed by Sir Edward Dyer (then still living in Winchester House, Southwark) in his prose essay upon "Nothing," which had been printed in 1585. (See *post.*) This rambling style is pursued by the author of "News from Gravesend" for 14 closely-printed pages. "Gravesend," in the title, means the end of the grave, in allusion to the Plague, which had caused the Term (as the writer tells us with humorous detail) to be kept at Winchester. The verse which immediately follows the prose is not equal to it: it is in eight-syllable couplets, and we only select a single specimen, where the author refers to the manner in which some careless persons miraculously escaped infection, while others were dying in heaps:—

" Their nose
Still smelling to the grave, their feete
Still wrapt within a dead mans sheete,
Yet (the sad execution don)
Careless among their canns they run,
And there (in scorne of Death or Fate)
Of the deceast they wildly prate,
Yet snore untoucht, and next day rise
To act in more new Tragedies :
Or (like so many bullets flying)
A thousand here and there being dying,
Deaths Text-bill clapt on every dore,
Crosses on sides, behinde, before,
Yet he (i' th' midst) stands fast. From whence
Comes this ? you'le say from Providence.
Tis so ; and that's the common Spell
That leads our ignorance (blinde as hell)
And serves but as excuse, to keepe
The soule from search of things more deepe."

The conclusion is not unlike some of the sentiments entertained and expressed by Nash and his early associates, Marlowe and Greene, a sort of infection from which Dekker had shown himself free ; and much of the tract before us is of a pious and serious character, befitting the melancholy subject to which it principally relates.

NEWES FROM THE NORTH.—Newes from the North. Other-wise called the Conference between Simon Certain and Pierce Plowman. Faithfully collected and gathered by T. F. Student. *Aut bibe aut abi*.—Printed at London &c. by Edward Allde. 1585. B. L. 4to. 44 leaves.

There is reason to believe that the writer of this clever and entertaining production was Francis Thynne [see THYNNE, *post*], although he only puts his initials on the title-page, and those reversed. They are also reversed at the end of the dedication to Sir Henry Sidney, which is dated 1579, when indeed the tract first appeared, the present being the second edition. The dedication is followed by two addresses, "to the godly and gentle Reader," and "the Printer to the Reader;" and after these come four pages of commendatory verses by W. M.; Anthony Munday; Thomas Procter; and John Peterhouse, with three stanzas headed "The Reporter to his Book."

The body of the work consists mainly of a discussion between Simon Certain, an Innkeeper at Rippon, and Pierce Ploughman, a farmer; but the author (who visited Rippon on his way from Edinburgh to London) sometimes, and especially towards the close, bears his full share in the conversation. T. F. calls himself "Student" on the title-page, and Francis Thynne was a student of Lincoln's Inn, while the debate in "the first book" (for it is divided into two), relates almost exclusively to proceedings at law, and to the advantages and disadvantages of the expense of suits in courts of justice. This is conducted with great shrewdness and good sense, but the amusing portion of the production is "the second book" in which the author, Simon Certain, and Pierce Ploughman, narrate a number of droll tales, and ask a number of strange questions, on the condition that he who acquitted himself best should give the others a breakfast. The Innkeeper's wife is made the judge, and she decides in favour of the author, one of whose tales runs as follows: it will be observed that it contains a very early notice (no where quoted) of the Curtain play-house, and of the building designated as "The Theatre," both of which, in 1579, had been recently constructed.

"There is dwelling in Holbourne (quoth I) and that not very far from the place where I doo lye, a certain man whome I noted this long time to be a man of strange affection; for beeing a man of great wealth, and therefore the meeter for company, yet if any freend or neighbour require him to goe with them to the Tavern, to the Ale house, to the Theater, to the Curtain as they tearm it,

or to Paris garden, or any such place of expence, he utterly refuseth, and after their return that willed his company, his maner is to go unto some one of them, desiring him to tel him truely what hee hath spent since his going foorth? which having learned at him, whether it be a grote or sixpence, more or lesse, hee goeth straight unto a cofer that hee hath standing secretly in his Chamber, which hath a Til, in the which Til there is a little clift, at the which clift hee putteth in as much mony as the partie said ye had spent: and this til hee never openeth untill the end of the yeer; so, often times hee findeth therein fortie shillings, oft times three or foure pound or more, and this he taketh and bestoweth upon his poore neighbours, and upon other godly busines imployeth it. And upon the lid of the Chest is written in great Romain letters, Take from thy kinde, and give to the blinde."

Besides the tales, the book contains much that is illustrative of manners both in London and in the country, including the behaviour of people at Dancing Schools and in Gaming Houses, miscalled Ordinaries. The following is one of the questions put by Pierce Ploughman, who had lately come from the metropolis:—

"What is the reason that some Women doo so curle and lay forth their haire?"

"The answer by our Host:—for that to be berdlesse is in a man monstrous, and to be bauld headed in a woman as in a tree never to have leaves, or ground grasse; and therefore, least for want of shewing their haire they might peradventure be suspected to be monsters, they make themselves very monsters in deed."

The volume ends with "the Apologie and Conclusion of the Author," in six six-line stanzas: one of these runs thus—

"And namely for the worthy Shire of Kent,
Famous of olde time for humanitie,
As is to finde in writing auncient,
Besides what dayly prooffe dooth testifie.
Sith I was borne in her, me thought, of right
I ought to bring this matter into light."

Francis Thynne was a Kentish man, educated at Tunbridge, under John Procter, and it is to be remarked that one of the copies of commendatory verses is by Thomas Procter, perhaps son to the master. He was doubtless the same writer who was only co-editor of "the Gorgeous Gallery of Gallant Inventions" in 1578, a point that has hitherto escaped the observation it merits.

NEWTON, THOMAS.—Atropoion Delion, or the Death of Delia.
With the Teares of her Funerall. A poeticall, excusive
Discourse of our late Eliza. T. N. G. *Quis ejus oblitus*.—
Imprinted at London for W. Johnes at the signe of the

Gunne near Holborne Conduit. 1603. 8vo. B. L.
8 leaves.

Not a very rare book, and we notice it chiefly to correct an error which, from the time of Anthony Wood downwards, has always prevailed regarding it. It certainly is not by the Thomas Newton who usually signed himself "of Cheshire," and who began writing as early as 1575, although it has been invariably assigned to him, last in the new edit. of Lowndes' *Bibl. Man.* p. 1676. Our reason for denying this paternity is that "Atropoion Delion" was evidently written by a young poet, and in an acrostic to Lady Frances Strange (the dedication is to the Countess of Derby, who had married Sir Thomas Egerton) Newton begins,—

"Fainting with sorrow, this my *youngling Muse*
Requires as much of you," &c.

No man who had commenced writing verses in 1575, would have pleaded on behalf of his "youngling Muse" in 1603. Thus we are often too apt to speak of books without reading them, and bibliographers, one after another, have taken the word of their predecessors without examination. T. N. G. may unquestionably stand for Thomas Newton, Gentleman; but the names could not be uncommon, and "Atropoion Delion" was probably the earliest effort of its author. It is a very dull performance, in which Castitas, Nymphæ, Heroes, Mundus, Terra, Delos, Tempus, Clotho, Lachesis, Atropos, Natura, &c., make speeches in favour of the dead Queen. We quote the best sonnet in the volume, headed *Vermes Medicis loquens*, the title, however, being its only real novelty:—

"For what's her body now, whereon such care
Was still bestow'd in all humilitie?
Where are her robes? Is not her body bare,
Respectles in the earth's obscuritie?
Now, wheres her glory and her Majestie?
Her triple crowne, her honour, and her traine?
Are not her riches all in povertie,
And all her earthly glories past and vaine?
Now, where are all her cates, her glorious dishes,
That were by deaths of sundry creatures spread?
Her fowles, her fat Quadrupidists and fishes,
Are they not living now your Delia's dead?
And we, in life too filthy for her tooth,
Are now in death the next unto her mouth."

Such common-place rhymes ought not to have been palmed upon Thomas Newton, *Chestershiriensis*: Messrs. Cooper (*Ath. Cantabr.* II. 454), however, repeat erroneously that they are his.

NEWTON, THOMAS.—A Treatise touchyng Dyce-play and prophane Gaming. By Tho. Newton.—Imprinted at London for Abraham Veale. 1586. B. L. 8vo.

We do not find that this tract is mentioned by bibliographers, nor is it in any list of the productions of Thomas Newton, unless it be the tract called by Wood (*Ath. Oxon.* I. 10, edit. Bliss) "Of Christian Friendship," &c. It is not a work of any importance, nor does it give any novel information; but in the subsequent passage the author, or translator, shows himself only a qualified enemy of theatrical performances:—

"Augustine forbiddeth us to bestowe any money for the seeing of Stage Playes and Enterludes; or to give anything unto the Players therein: and yet these kind of persons doe, after a sorte, let out their labour unto us, and their industrie many times is laudable."

His general enmity to profane amusements, does not apply to innocent recreations, but he says—

"I call all those Games and Playes dishonest, unseemely and unlawfull, wherein there is any evill, dishonest, filthy, unchast or unseemely action, practise or pranke, as namely lascivious talke and wanton words, unchast groopings, and ribald handlings, unshamefast gestures and fancieful behaviour. * * * All such Playes, Games and Sports, therefore, wherein there is any maner representation, counterfeiting, imitation, or pronounciation of filthinesse and unchastitie are, as lewd and lascivious, to be utterly condemned and worthily to be banished."

Wood states that the work (if it be the same) was written in Latin by Lamb. Danæus. We have not seen the original.

NEWTON, THOMAS.—The Olde mans Dietarie. A worke no lesse learned then necessary for the preservation of Olde persons in perfect health and soundnesse. Englished out of Latine and now first published by Thomas Newton.—Imprinted at London for Edward White &c. 1586. B. L. 8vo. 24 leaves.

This has been rightly enumerated among the works of Thomas Newton, who dedicates it to "Maister Thomas Egerton," then Solicitor General, as a Cheshireman by birth and education. It is dated "at Little Ilford in Essex the viij of Januarie 1586," where Newton seems at that date to have practised medicine. He was an eminent Latin versifier,

and perhaps owed to Lord Ellesmere his subsequent advancement as Master of the Requests. In three pages to the Reader, Newton mentions two other works by him, viz. "A Direction for the health of Magistrates and Students, &c." 1574, and "The Touchstone of Complexions," 1576. At the end, after a new address to the Reader, are four pages entitled "Hippocrates his Oath," regarding the duty of a physician. It seems probable that Newton was a schoolmaster, as well as a physician, at Ilford.

NEWTON, THOMAS.—A notable Historie of the Saracens. Briefly and faithfully describyng the originall beginning, continuance and successe aswell of the Saracens, as also of Turkes, Souldans, Mamalukes, Assassines, Tartarians and Sophians. With a discourse of their Affaires and Actes from the byrthe of Mahomet their first peevish Prophet and founder for 700 yeeres space. Whereunto is annexed a Compendious Chronycle of all their yeereley exploytes &c. Drawen out of Augustine Curio and sundry other good Authours by Thomas Newton.—Imprinted at London by William How, for Abraham Veale. 1575. 4to. B. L. 153 *leaves*.

This, Thomas Newton's chief production, is by no means a translation, though it may deserve no higher rank than a compilation. On the whole the work has been well done, and it includes all the knowledge that was then possessed, or perhaps was to be procured, upon the subject of which it treats.

The dedication to Lord Howard of Effingham is dated "At London the xii of May, 1575;" and Newton had probably at this time fixed his abode in the Metropolis, though born and educated in Cheshire: after residing both at Oxford and Cambridge, he kept a school at Macclesfield. Phillips (*Theatr. Poet.* 1675) in his loose way asserts that Newton was the author of three Tragedies, naming "Thebais," and "the first and second parts of Tamerlane, the great Scythian Emperor," a statement which, though manifestly incorrect, Sir Egerton Brydges did not contradict in the edition he printed at Canterbury in 1800. The two parts of "Tamburlaine the Great," were by Chris-

topher Marlowe, and Phillips's confused notion on the point must have arisen from having been informed, that Newton had written something regarding that hero. What Newton wrote was the following; and as, possibly, it was the source from which Marlowe drew part of his plot, it is the more interesting.

"Tamburlane, Kyng of Scythia, a man of obscure byrthe and pedagrew, grew to such power that he mayntained in his Court, daily attending on him, a thousand and C. C. Horsemen. This Prince invadyng the Turkes dominions in Asia with an innumerable multitude of armed Souldiours, in the confynes of Gallitia and Bithynia, neere to Mount Stella, gave the Turke a sore battaile in the which he slew of them two hundreth thousand. He tooke Bajazeth, the great Turke, prisoner, and kepte him in a Cage, tyed and bounde with golden Chaynes. When so ever he tooke horse he caused the sayde Bajazeth to be brought out of hys Cage, and used his necke as a Styrope: and in this sorte caryed him throughout all Asia in mockage and derysion. He vanquished the Persians, overcame the Medians, subdued the Armenians, and spoiled all Ægypt. He built a Citie and called it Marchantum, wherein he kept all his prisoners, and enriched the same with the spoyles of all such Cities as he conquered. It is reported in Histories, that in his hoast he had an incredible number of thousands: he used commonly to have xv hundreth thousand under him in Campe. When he cam in sight of his enemies, his custom was to set up three sortes of Pavyliions or Tentcs: the first was white, signifying thereby to his enemyes, that if at that shew they would yelde, there was hope of grace and mercye at hys handes: the next was redde, whereby he signified bloude and flame: lastly blacke, which betokened utter subversion, and merciless havocke of all things for their contempt." Sign. M. m. iij.

Those who have read Marlowe's two dramas will be aware of the use he makes of these historical circumstances. Sir Egerton Brydges had evidently not seen the work before us, or he would not have made it a question (p. 93) whether the "Summarie or breefe Chronicle of Saracens and Turkes," &c. from "their first peevish Prophet" to the year 1575, formed part of the "Notable Historie:" there could be no doubt about it, for the folios and signatures are continued throughout, and the addition is announced on the title-page. Of course "peevish Prophet" means paltry, contemptible prophet. The rapid progress the Turks had made in Europe, previous to the battle of Lepanto in 1571, gave great attraction to Newton's production: it is written generally in a plain unpretending style, sometimes even with a little admixture of familiar vulgarity, as where he says in one place, that Scanderbeg defeated the Turks at Croia, and "sent them away packing with a flea in the ear."

There is but one piece of verse from beginning to end, and as it was most likely Newton's earliest attempt of the kind, at all events the first that has come down to us, we quote it: it is an Epitaph on Roderick, who was called "the last of the Goths," but the author does not speak very highly of him:—

"Here lyes the Corps of Roderick, late King
Of Gothes, accurst and fraught with furie dire :
Whose sensuall raigne brought dule and deadly sting
To Spanish soyle, because of Julians yre,
Which would not be appeasde till he had wrought
The Toyle of strife, and brought all thinges to nought.

"All mad with rage and spightfull rancours moode,
By devilish fate incensde, Gods heastes despisde,
His faith renounced, religion eke withstoode,
A foe to frindes, his countries wracke devisde :
Unto his Lorde an arrant traytrous Elfe,
A murthrous wight, and cruell toward hymselfe."

"Embrued with guylt for sheading Christen bloud,
Which by his driftes were brought to fatall end ;
An Homycide, of mangling butchers broode,
Did ruyne to his native soyle pretend.
His memorie shall dye with men for aye ;
His name shall rotte as doth his Corps in clay."

This prophesy cannot be said to have been fulfilled, when, in our own day, a great poet has immortalised that "memory," which, according to Newton, was to "die with men for aye."

Reverting to the question whether Thomas Newton of Chester were the author of "Atropoion Delion," printed on the death of Elizabeth, we may suggest the possibility that the younger Thomas Newton may have been the son of the elder Thomas Newton, who compiled the "History of the Saracens," and other works. It is easy to suppose, however, that there might be two Thomas Newtons living at the same time, and without any relationship between them. To the younger we, of course, would assign "A pleasant new History, or a fragrant Posie made of three Flowers, Rosa, Rosalynd and Rosemary," mentioned by Anthony Wood, and published in 1604. Wood, however, gives it to Thomas Newton of Chester, and all others have taken his word for it, although the elder Newton died in 1607.

NEW YEAR'S GIFT.—A new yeres gift, or an Heavenly Acte of Parliament: Concerning how every true Christian should lyve: made and enacted by our Soveraigne Lorde God, and all the whole Clergie of Heaven consentinge to the same. [Text from Eccles. 6, Make no tarrying, &c.] —Imprinted at London, in Fletestreete, by William How, for Richarde Johnes. Anno 1569. 8vo.

An anonymous piece of pious impiety, in which the forms of passing human laws are supposed to be introduced into "the Parliament of Heaven:" the very "Names of the Lordes of this Parliament" sound like a gross mockery, viz. :—

"Christe Jesus Vicegerent
James the Apostle, Archbishop of Galacia
John the Evangelist, Lorde Secretarie
Paule, Lorde Chaunceler
Peter, Supervisor
David, Ambasadour
Moses, the Speaker of the Parliament."

In "the Prologue," which is, in fact, a dedication to Sir William Garrat, Knight, Richard Jones, the publisher, says, that "the little booke had lately come to his hande by chaunce, without the Auctors name, and seemed to be written longe agoone."

In the form of an Act of Parliament it passes the ten Commandments, adding certain provisos; and when they have been gone through we read as follows :—

"Further be it enacted, our Beatitude shalbe upon all men that shal with a willyng harte do, or consent to observe and do, all that we have commaunded : their catell, their corne, with all other their substance shalbe multiplied and encreased. And contrary, every person or persons that with a grudgyng harte do not, or at the least unto all that wee have commaunded to the uttermost of theyr powers, that then let them be sure that our most godly encrease shalbe withdrawn from them : for cursed shall they be, their corne, their catell, with all other their substance."

No doubt all this was written in pure simplicity : we only wonder that the public authorities allowed it to be printed : perhaps it was not published, and we never saw nor heard of any other copy than that we have used. It was not entered at Stationers' Hall.

NICCOLS, RICHARD.—*Expicedium*. A Funeral Oration, upon the death of the late deceased Princesse of famous memorye, Elizabeth by the grace of God, Queen of England, France and Ireland. Written : by *Infelice Academico Ignoto*. Wherunto is added, the true order of her Highnes Imperiall Funerall.—London Printed for E. White, dwelling neere the little north doore of Paules Church, at the signe of the Gun. 1603. 4to. 11 leaves.

We are here able to add another, and his earliest, work, to those hitherto assigned to Richard Niccols. It has always been considered

anonymous, nobody knowing to whom the description *Infelice Academicus Ignoto* applied. We apply it to Niccols on the strength of a marginal note in an existing copy, dated 4th July, 1604, and subscribed J. B., which is placed opposite the words we have quoted from the title-page. The tract must have been written before Niccols left Magdalen College, Oxford: he was thus *Academicus*, but why he added *infelice ignoto* to it we can give no information: perhaps he had been disappointed of some public employment after his return from the Cadiz expedition, and went to the University in despondency. That he was quite a young man when the piece in our hands was written, we can establish by the two following interesting stanzas, and a couplet, from a poem it contains under the title of "A true Subjects sorowe for the losse of her late Sovereigne:" Niccols first mentions Spenser, and then Drayton, by their known poetical and pastoral appellations:

"Wher's Collin Clout or Rowland now become,
That wont to lead our Shepheards in a ring?
Ah, me! the first pale death hath strooken dombe,
The latter none encourageth to sing.
But I unskilfull, a poore Shepheard's lad,
That the hye knowledge onely doe adore,
Would offer more, if I more plenty had,
But comming short of their abundant store,

A willing heart, that on thy fame could dwell,
Thus bids Eliza happily farewell."

The above may partly explain how it happened that Drayton (as indeed he was reproached) congratulated James on his accession, but wrote nothing in lamentation of Elizabeth on her decease. Niccols is known to have been an admirer and imitator of Spenser both in his "Cuckow" and in his "Beggar's Ape," written some years subsequently (see *post* pp. 35, 38): in the tract in our hands he calls himself "a poor Shepherd's lad," as Spenser and Drayton had done before him.

"The Funeral Oration" on the death of the Queen, there headed *Epicedium*, and not *Expicedium*, as on the title-page, begins immediately; for the young Academicus was willing to display his skill in prose as well as in verse. It is a very studied school-boyish production, full of classical allusions, and it dwells with apparent enthusiasm on the beauty, learning and chastity of Elizabeth. We are told that:

"Her beauty was so great that it was rather envied then equalled, beloved then prayed, admired then described: her power so great, that whole kingdoms were affrighted at her name, and many rich countries made happy by her protection: her learning so admirable that as from east and west many nations resorted to Rome,* * * so many from all parts repayed to her kingdom, where they were either inchaunted by her beauty, amazed at her great-

nes, enriched by her bountie, confirmed by her wisdome, or confounded in their judgments : her chastitie was so great, that the question is whether the conquest of her enemies wrought her more fame, or the continence and government shee had in her selfe more merit."

Such ridiculous extravagance of laudation defeats itself. "A true Subjects Sorowe," opens thus :—

"I joine not handes with sorowe for a while,
To soothe the time, or please the hungrie eares ;
Nor do inforce my mercinarie stile :
No feigned livery my Invention weares."

Not long afterwards he proceeds as follows, addressing the female mourners at the tomb :—

"Uppon the Alter place your Virgin spoyles,
And one by one with comelinesse bestowe
Dianaes buskins and her hunting toyles,
Her empty quiver and her stringles bow.

"Let every Virgin offer up a teare,
The richest Incence nature can allowe ;
And at her tombe (for ever yeare by yeare)
Pay the oblation of a mayden vowe.

"And the tru'st vestal, the most sacred liver,
That ever harbored an unspotted spirit,
Retaine thy vertues and thy name for ever,
To tell the world thy beautie and thy merrit."

Here we see that Niccols, some years before he wrote what have hitherto been considered his earliest productions, had attained great ease and smoothness of versification. The last nine pages are filled with "The true Order and formall proceeding at the Funerall of the most high, renowned, famous and mightye Princesse, Elizabeth," &c. all which is, most unusually, interspersed with poetry in the midst of the details of the procession. It opens with three six-line stanzas, the first being this :—

"Before thou reade, prepare thine eyes to weepe,
If that thine eyes containe one liquid teare ;
Or if thou canst not mourne, fall dead in sleepe,
For naught but death such sorrow can out-weare.
'Twill grieve heereafter soules as yet unborne,
That one soules losse did make so many morne."

It is worthy of remark, in reference to Samuel Daniel's earliest known collection of sonnets addressed to "Delia," and so named, that Niccols, like some others, gives it as the known appellation of Elizabeth : he says at the end :—

"And since that Delia is from hence bereaven,
We have another Sun ordein'd by heaven.
God graunt his vertues may so glorious shine,
That after death he may be crown'd divine !
Amen."

At the close of the tract we have only a formal prayer for James I.
—“*Vivat Jacobus : Angliæ, Scotiæ, Franciæ et Hiberniæ Rex.*”

NICCOLS, RICHARD.—The Beggars Ape.—London. Printed
by B. A. and T. Fawcet for L. Chapman. 1627. 4to.
18 leaves.

This production reminds us much of Spenser's “Mother Hubberds Tale,” and, perhaps, but for that satirical apologue, “The Beggars Ape” might never have been written. The opening by Niccols is extremely like that of Spenser, and he fixes upon exactly the same season of the year, when, as Spenser says,—

“—— the hot Syrian Dog on him awayting,
After the chafed Lyons cruell bayting,” &c.

and Niccols,—

“When the fierce Dog of Heaven begun to rise
To bait the Lyon in th' Olympian skies.”

Of course the merit of the two poems is not at all equal, and Spenser's Tale, besides, was the original; but Niccols was a considerable master of versification, and his thoughts, if not striking from their novelty, are natural, and happily expressed.

There is no name on the title-page, nor in any other part of the poem, but we know it to have been by Niccols on his own confession: in 1610 he published his continuation of “The Mirror for Magistrates,” under the title of a “Winter Nights Vision;” and the first lines of his “Introduction” to it are these:—

“My Muse that mongst meane birds whilome did wave her flaggie wing,
And *Cuckow*-like of Castaes wrongs in rustick tunes did sing,
Now with the mornes cloud-climbing Lark must mount a pitch more hie,
And like Joves bird with stedfast lookes outbrave the Sunnes bright eie:
Yea, she that whilome begger-like her *beggars ape* did sing,
Which, injur'd by the guilt of time, to light she durst not bring,
In stately stile, tragedian-like, with sacred furie fed,
Must now record the tragicke deeds of great Heröes dead.”

Here we see not only his “Cuckow,” but his “Beggars Ape” mentioned by name and avowed: the first was published in 1607 as “by Richardus Niccols;” and we may, we think, presume that his “Beggars Ape” had also been printed about that date, but withdrawn from circulation on account of the offence it could hardly fail to have given, owing to what the author above calls “the guilt of time:” *i. e.*

the vices of the period, and the personal and political application his courageous lines would unquestionably have received. We therefore only know it by the anonymous impression, or reprint, as we imagine, of 1627, when a new king was on the throne, who perhaps would not resent the character of the Lion-King given to his father. It certainly could not, with the Lion's hunting and other propensities, be easily mistaken, nor that of the Elephant for the aged and careful Lord Treasurer Dorset, who died in 1608.

The measure and method adopted by Spenser were also employed by Niccols, and he was farther an imitator by a proneness to the introduction of antiquated words and forms. He commences with these couplets :—

“ About that Moneth whose name at first begun
From great Augustus, that Romes empire wonne,
When the fierce Dog of Heaven begun to rise,
To baite the Lyon in th' Olympian skies ;
Whose hot fire-breathing influence did cracke
With too much heate our aged Grandames backe;
Lapping up rivers with his blaring tongue,
T' allay the thirst which his proud stomacke stung:
Then did each creature languish pant and beate
Under the influence of this horrid heate;
And I, that oft in my low seated cell
Had felt the burning of his fury fell,
Upon a time, Aurora shining faire,
Went forth to take the solace of the aire.”

The construction of the fable is inartistic and defective ; for while Niccols is walking in the neighbourhood of London, overcome by the heat, he takes shelter under some trees : he hears voices not far off, and discovers (without being discovered) that they proceed from a company of Beggars, who are resting under the side of a small hill. He creeps quietly towards them, and keeping a little rising ground between himself and them, overhears an old mendicant tell the tale of an Ape and a Fox, and the tricks and frauds they committed at the Court of the Lion. Now, it is very unlikely that a beggar should have been acquainted with the practices and secrets of palaces, and still more unlikely that he should have been able to narrate them in such language as is put into his mouth. Moreover, the conduct of the characters is often violently inconsistent with their natural habits ; and in one place the Ass, who plays a principal part in the commencement of the apologue, is represented as feeding upon—

“ His Courtly dyet, fraught with many a dish
Of divers kindes of dainty flesh and fish.”

Even in the license allowed to this species of writing, the more the habits of the creatures is represented as conformable to their real condition the better ; and this is a circumstance to which Niccols has not sufficiently attended. When hungry Bottom is transformed into an Ass (M. N. D., A. iv. sc. 1) he indulges in the gratifying prospect of a bundle of "sweet hay." One of the incidents, which could not have failed to excite the anger of King James is, that the Lion-King is made to knight the Ass, with corresponding remarks by the author on the facility with which that honour was obtained by foöls and rogues. After the Ass has been thus dignified we are told :—

"For when the doultysh beast ycleped was
Through all the Court by name of hight Sir Asse,
Puft up with pride, he thought himselfe to bee
The fairest beast that ever eye did see:
He learned had to prauunce with stately pace,
To rayre his Asses head with lofty grace,
And in each point himselfe so high to beare,
As if that he some noble Palfray were :
Which pride of his was laughed so to scorne
Of every beast that knew him to be borne
Of base descent; yet he through want of wit,
Swolne proud by wealth, such folly did commit,
That he their common Gull accounted was,
And bore the title of the *golden Asse*."

Such language would not have been very welcome to King James, who had made so many hundred "beggarly Knights," and who created the order of Baronets for the express purpose of filling his pocket.

The later half of "The Beggars Ape" aims at higher game, and enters into the field of politics equally offensively ; for there we are shown how the poor were oppressed by the rich, and how the innocent, in the persons of the Ox and the Sheep, by the cunning of the Fox and the Ape, were accused of the most heinous crimes against state and government. The false accusations were, however, in the end, detected by the Elephant (as we have said, in all probability meant for Lord Dorset), who calls upon the Fox to substantiate his charges upon oath :—

"The booke was brought; but, loe! eternall Jove,
Who by his power protecteth from above
The cause of innocence, with dreadfull frowne
From Heav'ns high Pallace cast his count'nance downe,
And as the Fox his oath began to take,
As Jove but stirr'd hee made Olympus shake,
And thundring horribly above the skie,
Through th' ayre he made a sulphurie flash to flie,
Which fell upon the Foxe for his foule sinne."

The Fox is, however, not deservedly destroyed, but his skin is merely

singed to the rusty brown it still bears, while the sulphurous smell, living or dead, constantly adhered to it. The Ape was only driven back to his native woods and wilds; so that it cannot be said that any poetical justice is done to the criminals. The last lines are these:—

“So did the Beggar bluntly end his Tale;
In which your pardon I crave, if ought I faile:
And if in reading beggerly you hold it,
Dislike it not because a Begger told it.”

We have gone the more at large into the contents of this clever, though somewhat inconsistent poem, because we are not aware that it has before been criticised. On the title-page is a large woodcut of a Monkey (not an Ape, for it has a long tail) which, very possibly, the publisher had by him, and thought it would here answer the purpose. It has generally been stated that the late Mr. Heber was the first to discover that “The Beggar’s Ape” was by Niccols: it may be so; but our information upon the point, it is only just to say, was derived from the late Thomas Rodd, the learned bookseller, at least forty years ago. We think that Heber, like ourselves, was indebted to Rodd.

NICCOLS, RICHARD.—The Cuckow. *At, etiam cubat cuculus : surge amator, i domum.* Richardus Niccols, in Artibus Bac. Oxon. Aulæ Mag.—At London Printed by F. K. and are to be sold by W. C. 1607. 4to. 28 leaves.

As far as till now (see p. 32) has been known, this was the author’s first production; but he was in his twenty-fourth year, and his work affords proof that he was then a practised versifier. His lines often run with great facility, if not beauty, as may be seen by the following, where he is speaking of the goddess Flora:—

“Upon the ground, mantled in verdent hew,
Out of her fruitful lap each day she threw
The choicest flowers that any curious eye
In natures garden ever did espie.
The loftie trees, whose leavie lockes did shake,
And with the wind did daliance seeme to make,
Shee with sweet breathing blossomes did adorne,
That seem’d to laugh the winter past to scorne;
Who, when mild Zephirus did gently blow,
Delightful odors round about did throw,
While joyous birds beneath the leavie shade
With pleasant singing sweet response made
Unto the murmuring streames, that seem’d to play
With silver shels that in their bosom lay.”

The couplet "While joyous birds," &c. was caught from Spenser:—

"The joyous birds shrowded in cheerful shade," &c.

F. Q. Book II. C. 12. St. 71.

In the course of the poem, Niccols has several allusions to Spenser, of whom he was a diligent reader: Malbecco and Helinore are two persons whose names he introduces, and near the end he speaks of "the Bower of Blisse."

As "The Beggar's Ape" was an imitation of Spenser's "Mother Hubberds Tale," so "The Cuckow" was in some respects a more remote imitation of Drayton's "Owl," which had been published in 1604. Niccols was certainly not a poet of original genius; but he had generally good taste, and he understood the use of his mother-tongue. His scholastic attainments were also considerable.

NICCOLS, RICHARD.—*Londons Artillery*, briefly containing the noble practise of that wo[r]thie Societie: With the moderne and ancient martiall exercises, natures of armes, vertue of Magistrates, Antiquitie, Glorie and Chronography of this honourable Cittie. *Præmia virtutis nostræ, non stirpis honores.* By R. N. Oxon.—London, Printed by Thomas Creede, and Bernard Allsopp, for William Welby, and are to be sold at his shop in Paules Church-yard at the signe of the Swan. 1616. 4to. 56 leaves.

This is a long and, in the present day, a dull poem, since it was calculated especially for the time when it was written, which appears to have been after Prince Charles had reviewed the Volunteers of the City of London in what was called the Artillery Ground. It is dedicated to the Lord Mayor for the year, and signed Richard Niccols: a preliminary sonnet to "the Captaines of the late Musters, and to the rest of the Society of London's hopefull Infantrie," is subscribed with the same name, while a second sonnet to "Captain Edmund Panton, the leader of London's hopefull Infantrie," has only the initials R. N. Following a prose address "to the Reader" we have an "Induction," longer than any of the ten "Cantos" into which the poem is divided: the whole of the verse, with the exception of the two sonnets above noticed, is in couplets.

The opening fully confirms the belief that Niccols was also the writer of "The Beggar's Ape," because we there meet with a very similar description of the hot season of summer, the Dog-star pursuing Leo, with the same peculiar epithets applied to the "blaring tongue" that lapped up the rivers, and to the "sky-climbing lark," which roused the author from his slumbers. In his "Beggar's Ape" Niccols imitated Spenser, and here he copied himself.

He enters very tediously and at large into the antiquities, not only of the subject, but of London generally; in his margins, and in his "Illustrations," which follow each Canto, quoting Stow, Camden, Fleming, Holinshed, &c., as they contributed to his purpose. With that purpose we have nothing to do: the time is past when people at all cared about the Artillery Company; and even the ground where troops formerly met and exercised is now abolished. Niccols always writes with remarkable fluency, and, without at all going into his details, we will quote what he ventured to say of the decay of the Navy of England in the middle of the reign of James I. He has been describing the defeat of the Armada, and the spoils snatched from the Spaniards while Elizabeth was on the throne, and fancying himself on the bank of the Thames, near the palace at Greenwich, he asks,—

"But where are now those many barks become,
That in this rivers roade could scarce find roome;
Or where great Neptunes sonnes, of whom such store
He did beget upon our fruitfull shore?
Brave wrastlers with the wind, whose skill can save
Themselves from trip of every dangerous wave?
Do they (as some do thinke) each yeare decay
By desperate diving in the Indian sea?
Or doth some greedy-minded Midas touch
Turn them to gold? or doth th' industrious Dutch,
Through our own sloth in this long time of peace,
In naval strength grow out of our decrease?
If one or all of these such ill produce,
Let London seeke redresse for such abuse,
And study to uphold her navall fame
From whence at first she did derive her name,
That so each eye that envies at her good
May feare her navies force on Thames great flood,
That king of rivers, whose rich-arched crowne
Begirts his temples like a stately towne."

The allusion, of course, here is to London Bridge with its turretted entrances, and rows of edifices. As a specimen of Niccols' easy and not ungraceful sonnet writing, we may extract that addressed to Capt. Panton, who, with all his imputed courage and skill, would have been forgotten, if our poet had not remembered him:—

"Conceit not (worthie Sir) that selfe conceit
 Did give my humble Muse aspiring wings
 To mount your speare of Mars: affection great
 To your great worth is cause of what she sings.
 To you, prime mover of this martiall speare,
 Wherein so many sparkes of hope do shine,
 She first doth sing, in hope your gentle care
 Will give free way to these Essayes of mine;
 Where, if you finde ought good, or ought amisse,
 Will to do well in either I have showne.
 If good or bad, or both, I crave but this,
 That as you find it, you will make it knowne.
 But (gentle Sir) first deigne to reade, then judge,
 And what your censure is, I will not grudge."

Here "censure," as then was common, is to be taken in the sense of decision. Niccols' best sonnet is unquestionably that which precedes his "Winter Nights Vision," 1610, by which it appears that, although entered at Oxford in 1602, being then only eighteen, he had already accompanied the Earl of Nottingham to the attack upon Cadiz in 1597. It would be out of place to insert it here, and it has been reprinted more than once. Niccols was born in London, and he more than once expresses his pride and satisfaction at it.

NICHOLAS, THOMAS.—The Discoverie and Conquest of the
 Prouinces of Peru, and the Navigation in the South Sea,
 along that Coast: And also of the ritche Mines of Potosi.
 —Imprinted at London by Richard Ihones. Febr. 6.
 1581. 4to. B. L. 100 *leaves*.

The above is the first title-page of the work, and upon it is a large woodcut of a mountain, a river at its foot, and a town on the banks of that river with this inscription, "The riche Mines of Potossi."—There is a second title-page surrounded by a border of Moses, David, and satyrs, which runs as follows :

"The strange and delectable History of the discoverie and Conquest of the Provinces of Peru, in the South Sea. And the notable things which there are found: and also the bloudie civill warres which there happened for government. Written in foure bookes by Augustine Sarate, Auditor for the Empeurour his Majestie in the same provinces and firme land. And also of the ritche Mines of Potosi. Translated out of the Spanish tongue by T. Nicholas.—Imprinted at London by Richard Jhones, dwelling over against the Fawlcen, by Holburne bridge. 1581."

It will be seen that the first title-page gives a precise date of publication, viz. "Febr. 6, 1581," and the work had been entered at Sta-

tioner's Hall, by Richard Jones, on 23rd Jan. 1580-1: the year 1582, would not at that date begin until 26th March. The wood-cut on the first title-page, "The riche Mines of Potossi," is repeated at the head of a supplementary chapter—"The discovery of the ritche Mynes of Potosi, and how captaine Caravajal toke it into his power." This chapter follows the body of the book, and is preceded by the word "Finis," repeated at the end of the separate chapter, which fills three more pages including "The Table of the Chapters contayned in this present Booke."

This work, in four books, is, in fact, the foundation of all the subsequent histories of the events to which it refers, and the narrative is given with force and simplicity. The characters of the different heroes are clearly and strongly drawn, and there is a long, distinct chapter (9 of Book IV.) on the appearance, conduct and dispositions of Pizarro and Almagro. The accounts of the execution of Almagro, and of the assassination of Pizarro are written with much spirit and picturesqueness; and the story of the misfortunes and final death of Atabaliba, the young Peruvian Inca, is very touching. Near the end of the Chapter (7 of Book II.) we meet with a remarkable passage, in reference to the fears of the Spaniards, lest the subjects of Atabaliba should attempt his rescue, against the command of their own sovereign. It is of course in the original of Sarate, or Zarate, but Nicholas translated very becomingly.

"I know not for what cause (says the Inca) yee doo judge me for a man of so small judgement, or to thinke that I would goe about to work treason, considering how I am your prisoner, and bound in iron chaines; and also if any of my people should but shew them selves for any such purpose, yee might then, with the least suspetion, strike my head from my shoulders. And if ye thinke that any of my subjectes shoulde come to rescue me against my wil, ye are also deceived, and know not what obedience my people beareth unto me; for against my will the fowles of the ayre shall not flee, nor the leaves of the trees stirre."

This is surely a striking piece of hyperbole, to show the most implicit obedience of the Peruvians to their monarch. The whole work is rendered with the same care and excellence.

Several wood-cuts are inserted in the volume, but according to the practice of the day, they had, doubtless, been used for other works. Such was also probably the case with a very spirited battle-piece, stretching across the whole page (margins and all) which is placed on fo. 58 b, and is repeated on fo. 85 b. It is made applicable to the battle of Salinas, in the first instance, and to the battle of Chupas in the second: it looks very like a foreign design.

The work is printed in two different types, perhaps for speed, and may have been the result of two printers, although the name of Richard Jones only is at the bottom of the title-page.

NICHOLAS, THOMAS.—The Pleasant Historie of the Conquest of the West India, now called new Spaine. Atchieved by the most woorthie Prince Hernando Cortes, Marques of the Valley of Huaxacac, most delectable to reade. Translated out of the Spanish tongue by T. N. Anno 1578.—London, Printed by Thomas Creede. 1596. 4to. B. L.

This impression differs materially, in the preliminary matter, from the earlier edition, "Imprinted at London by Thomas Bynneman," which has no date, excepting that on the title-page it is said, as above, to have been translated "by T. N. Anno 1578." In the copy before us the dedication to Sir Francis Walsingham, signed Thomas Nicholas, is followed by an address "To the Reader," which is not in the older copy; and that is succeeded by six well-written stanzas headed "Stephan Gosson in praise of the Translator," which are also new here, as well as twelve hexameter and pentameter Latin lines, *In Thomæ Nicholai occidentalem Indiam Stephan Gosson*. Then begins "The Conquest of the West India. The byrth and lineage of Hernando Cortez," as in Bynneman's impression, for which we find no entry in the Register of the Stationers' Company: perhaps it belonged to one of the years the record of which is missing.

The dedication contains an interesting account of an accidental interview between Nicholas and Sarate, or Zarate, whose history of the discovery and conquest of Peru, the former translated and printed in 1581. They met, as they were travelling in Spain, on the road from Toledo "toward high Castille," and it was of course anterior to 1578, which was the date when Nicholas translated "The Pleasant Historie" before us from the Spanish of Lopez de Gomara. Here, also, Nicholas tells us that he had been employed on the commercial affairs of "the worshipful Thomas Locke" who was probably related to Michael Locke, (also mentioned by Nicholas) as Michael was to Henry Locke, or Lok, the poet, (see Vol. I. p. 478). Whether they were the ancestors of the famous John Locke, and of the present Lord King, is a point, not yet, we believe, ascertained.

The main object of Nicholas's address to the Reader is to inform him, that Cortes was not the original discoverer of Mexico, or rather of that part of the American continent, but John de Grijalva, who first visited it, not for conquest but for gold, and brought away great riches. The English and Latin applauses of Nicholas by Stephen Gosson are no where mentioned, notwithstanding his notoriety: the first stanza is not inapplicable to himself:—

“The Poet which sometimes hath trod awry,
And sung in verse the force of fire loue,
When he beholds his lute with carefull eye,
Thinks on the dumps that he was wont to proue.
His groning spright, yprickt with tender ruth,
Calles then to minde the follies of his youth.”

It is most probable that in 1596, when this was written, Gosson had been for some time in holy orders, and “called to mind the follies of his youth,” which in 1579 and 1580, he had publicly acknowledged. His lines are generally so good, and appropriate, that we give place to a couple more stanzas:—

“Loe ! here the trumpe of everlasting fame,
That rendes the aire in sunder with his blast,
And throwes abroad the praises of their name,
Which oft in fight have made their foes agast :
Though they be dead, their glory shall remaine
To reare aloft the deeds of haughtie Spaine.

“Loe ! here the traveller, whose painfull quill
So lively paints the Spanish Indies out,
That English Gentlemen may view at will
The manly prowesse of that gallant rout,
And when the Spaniard vaunteth of his gold,
Their owne renowne in him they [may] behold.”

We need not wonder at the goodness of Gosson's lines, since Wood (*Ath. Oxon.* I. 675) and Meres tell us that he had been the rival of Sidney and Spenser in Pastorals: none of them, are extant.

The body of the work is a reprint of the older impression: both are divided into chapters, of which “a table” is inserted at the end of the volume. The history is brought down to the death of Cortes, in 1547: the whole of it is extremely interesting, though, perhaps, not quite so much so as Zarate's narrative of the Conquest of Peru, of which Nicholas, as already shown, published a translation in 1581, in consequence, perhaps, of the success of this “History of the Conquest of the West India,” by Lopez de Gomara. A new edition of the latter being called for in 1596, Creede printed it with some fresh introductory matter, in order to give it greater novelty.

NICHOLL, JOHN.—An Houre Glasse of Indian Newes. Or a true and tragicall discourse, shewing the most lamentable miseries and distressed Calamities indured by 67 Englishmen, which were sent for a supply to the planting in Guiana in the yeare 1605. Who not finding the saide place, were for want of victuall, left a shore in Saint Lucia, an Island of Canniballs or Men-eaters in the West-Indyes, under the conduct of Captain Sen-Johns, of all which said number only a 11 are supposed to be still living, whereof 4 are lately returned into England. Written by John Nicholl, one of the aforesaid Company. *Homo es? humani nil a me alienum puta.*—London Printed for Nathaniell Butter, and are to bee solde at his Shop neere Saint Austens Gate. 1607. 4to. B. L. 22 leaves.

This full title is preceded by a half-title, headed "An Hower-Glasse of Indian Newes," with a woodcut below it of a ship under sail, and the signature A. under it.

There are but two copies of this tract known: one of them is in the King's Library of the British Museum, and the other now before us.

It is dedicated by John Nicholl "To the right Worshipfull Sir Thomas Smith, Knight, Governour of the worshipfull companie of Marchants of London, trading the East Indies:" next we have an address "To the Reader," and eight Latin verses signed I. C., and four English ones subscribed H. S. The last are these, though scarcely worth copying:—

"Deare bought, far sought, they say, will Ladies please:
They pleas'd, good manners will that meaner be.
Feare no repulse, O newes from Indian seas!
For man he is not is not mannerly."

After a brief introduction, and a description of the geographical position of Guiana, as "being neare under the Equinoctial line," the writer proceeds in these terms respecting the various voyages thither, beginning with that of Raleigh:—

"The saide Countrey of Guiana was first discovered, or made knowne to our English Nation, as farre as I can learne, about the yeare of our Lord 1594, at the charge and direction principally of Sir Walter Rawleigh: the same againe seconded by himselfe the yeare following: afterward, againe by Captaine Keymish and others, at the charges of the said Sir Walter Rawleigh; it being re-

puted to bee the chieftest place for Golde Mines in all the West India : but the prosecution therof being left off for a time, by what occasion I know not, it so happened that in the yeare of our Lord 1602, Captaine Charles Leigh made a voyage thither, for the discoverie thereof ; and finding fit place for habitation, determined to procure the planting of a Colonie there in the River Wiapica : which said determination at his returne being put in practise, with the furtherance and speciall charge of the worshipfull Knight Sir Olive Leigh, certaine men were sent thither, there to inhabite under the conduct of the aforesaid Captaine Charles Leigh ; who remayned there about a yerre and a halfe, where he with manie of his companie dyed. For a supplie unto which companie was another companie sent in the yeare 1605, at the charges of the sayde Sir Olive Leigh, and certaine other adventurers, of which companie my selfe was one, all under the conduct and leading of Captaine Sen-Johns, who being embarked in the Olive Branch of Sir Olive Leigh, whereof was captaine and master, under God, captaine Catlin and Arthur Chambers."

It is useless to follow the author through the various adventures and hardships of himself and his ship-mates, which were certainly very great, and described with the vivacity of an eye-witness, especially when assailed by the treacherous Caribees, by whom so many were slain, and the number 67 finally reduced to eleven.

Nicholl returned by way of Spain to England on 2nd Feb., 1606, having originally sailed on 12th April, 1605.

NICHOLSON, SAMUEL.—Acolastus his After-witte. By S. N. *Semel insanavimus omnes*.—At London Imprinted for John Baylie, and are to be sold at his shop, neere the little North doore of Paules Church. 4to. 34 leaves.

A very rare book in all senses of the word, for it is not only extremely scarce (we never heard of more than two copies of it), but it is one of the rarest and most bare-faced pieces of plagiarism in our language. The last edition of Lowndes' *Bibl. Man.* (p. 1687) tells us simply, that it is "remarkable as containing some parallel passages to Shakespeare;" but the fact is that Samuel Nicholson, who put it forth in his own name, has been guilty of the most scandalous literary thefts, and unacknowledged appropriations. He might well call it "*after-wit*," in as much as it contains the wit of many poets who had gone before him ; and the name of Acolastus seems to have been properly chosen, because he was unpunished for his delinquencies. He has robbed Shakespeare most especially, and the passages Nicholson has inserted as his own are not so much parallel, as identical. In many instances he has not attempted disguise, but has impudently claimed credit for what

he had as impudently purloined. He may well, in the dedication "to his deare Achates Master Richard Warburton," call his poem "unblushing lines, the first borne of my barren invention," which had been "begotten in my anticke age."—What shall we say of the following, but that they are almost the very words of Shakespeare's "Lucrece."

"Guiltie thou art of murther, rape and theft,
Guiltie of bribery and subornation,
Guiltie of treason, perjurie and shift," &c.

What are Shakespeare's lines?

"Guilty thou art of murder and of theft,
Guilty of perjury and subornation,
Guilty of treason, forgery and shift."

All that Nicholson has here done is to use "bribery" for *perjury*, and "perjurie," for *forgery*: every other word in the three lines was stolen: Again he begins a stanza thus:—

"Hence, idle words, servants to shallow braines
Unfruitful sounds, wind-wasting arbitrators."

What is this but what Shakespeare had written, when he makes Lucrece exclaim,

"Out, idle words, servants to shallow fools,
Unprofitable sounds, weak arbitrators," &c.

And so Nicholson treats many other notorious passages, making us wonder how he could imagine, in regard to a poem which in 1600 had passed through at least three editions; that he should escape detection. We might easily select similar plagiarisms from "Venus and Adonis," as well as from more than one of Shakespeare's plays, though Nicholson did not make quite so free with the latter as he had done with his poems. We will take a single specimen from another poet, in the lines,

"If on the earth there may be found a Hell,
Within my soule her severall torments dwell."

This is a couplet from so celebrated a production as T. Nash's "Pierce Penniless," 1592, where he exclaims:—

"Divines and dying men may talke of hell,
But in my heart her severall torments dwell."

It is hardly worth while to pursue this part of the subject, or indeed to say much regarding a production which contains such proofs of literary dishonesty: it reads exactly as if the writer, for the sake of a joke, were trying an experiment on public credulity; and if we elsewhere find stanzas that run tolerably well, it is impossible to say from

whence their excellence may not have been stolen : it is out of the question to give such an unconscionable thief credit for any originality. There is, in fact, no design in Nicholson's *Acolastus* : if anything, it may be looked upon as a pastoral discussion between two Shepherds, *Acolastus* and *Eugenius*, on the subject of love, and the falsehood of the female heart. In the course of the debate, we meet with the subsequent stanza, which is not amiss in itself, but, while copying it, we feel sure that the simile has been borrowed :—

“Heart-slaine with lookes I fell upon the ground:
Her meaning strooke me ere her words were done;
As weapons meete before they make a sound,
Or as the deadly bullet of a gunne:
Yet all my passions had no power to move her,
But thus she rates me that so much did love her.”

In the first five or six pages we detect no material plagiarism, but as the author proceeds he seems to come to the end of his own resources, and then his unavowed obligations begin. It is from near the commencement that we take the following :—

“In the May moneth of my blooming yeares,
Living in pleasures, ease and hearts content,
Now am I forced to lament with teares
Contempt of dutie, and my time mispent:
O thou from whom repentant humours grow,
Raise in mine eyes an everlasting flow !”

It is not easy to make out whether Nicholson, at the time he wrote, was an old or a young man : his subject is sufficiently juvenile, but he more than once speaks of his “*anticke age*,” and perhaps he wrote as an old man what he had felt when a young one.

NIXON, ANTHONY.—The Travels of Three English Brothers.

- 1 Sir Thomas Sherley
- 2 Sir Anthony Sherley
- 3 M. Robert Sherley.

With Sir Thomas Sherley his returne into England this present yeare 1607.—London.

The name and address of the publisher of this unique tract have unfortunately been cut away by a binder, but the date is obvious ; and it is not only in the same year, but in the same form as the title-page of

Day, Rowley and Wilkins' play on the same subject, also printed in 1607. It was one of numerous productions on the adventures and return of the three Sherleys, and in truth formed the basis of the drama, which follows the story pretty exactly as Nixon related it. There is, however, one essential difference that deserves to be pointed out, since it clearly evinces the then popular antipathy to Jews, as the representation of their characters had been taken from such performances as Marlowe's "Rich Jew of Malta" and Shakespeare's "Merchant of Venice."

From Nixon's tract it appears, that when Sir Thomas Sherley was at Constantinople he was importantly, and most disinterestedly, aided by a Jew: Day and his two coadjutors caught at the hint of introducing a Jew into their play, but directly perverted the truth, and represented the Jew as full of malice and revenge. It better served the purpose of the dramatists to gratify the popular prejudice, than to employ the incidents precisely as they had historically occurred, by which Sir Thomas Sherley had been generously laid under most serious obligations.

Nixon dedicates his pamphlet, in his own name at length, to the Earl of Suffolk, who, as Lord Chamberlain, had materially exerted himself in favour of the three brothers Sherley. On the title-page is the woodcut of a ship in full sail. The play, by Day and others, was entered on the Stationers' Registers on 19th June, 1607, and we may feel confident that it had been preceded by the publication of the tract before us. The narrative was evidently not founded upon the play, but the play upon the narrative.

We have first the account of the journey, misfortunes, and imprisonments of Sir Thomas Sherley, and of his final return to England: it is succeeded by the history of the adventures of the two other brothers, Sir Anthony travelling over Europe to excite Christian Princes against the Turks, while Robert Sherley remained in Persia, was victorious over her enemies, and finally, as in the drama, married the niece of the Sophy. In all this Nixon speaks as from authority, and in one or more places states, that he had been "solemnly instructed" with reference to particular events.

Of the various publications regarding the Sherleys, or Shirleys, this was probably the third. First came out the "True Report of Sir Anthony Shierlies Journey," &c., 1600: secondly, W. Parry's "New and large Discourse," &c., 1601 (see *post*): thirdly, Nixon's Narrative, 1607: fourthly, Day, Rowley and Wilkins' Play, 1607: fifthly, an anonymous Relation, published by Hodgets in 1607: sixthly, "A true His-

torical Discourse," 1609; and seventhly, Sir Anthony Sherley's own "Relation of his Travels into Persia," &c., which was published in 1613. Of this last also an account will be found on a subsequent page, under SHERLEY.

NIXON, ANTHONY.—Great Brittaines Generall Joyes.—Londons Glorious Triumphes. Dedicated to the Immortall memorie of the joyfull Mariage of the two famous and illustrious Princes, Fredericke and Elizabeth. Celebrated the 14 of Februarie, being S. Valentines day. With the Instalment of the sayd potent Prince Fredericke at Windsor, the 7 of Februarie aforesaid.—Imprinted at London for Henry Robertes, and are to be sold by T. P. 1613. 4to. 12 leaves.

Of this production we find no mention in any list of Nixon's productions, and the present is the only copy of it we ever saw.

The authorship is ascertained by the dedication, in two six-line stanzas. "To the most learned and compleat Gentleman William Redman, of great Shelford in the Countie of Cambridge, Esquire," which is subscribed A. N. doubtless the initials of Anthony Nixon, who was a pamphleteer and versifier of this period, and some of whose other tracts are subscribed in the same way: such for instance was the case with his "Dignitie of Man," published in the preceding year. He began writing in 1602, when his allegory "The Christian Navy" appeared, and to which a new and shorter title was prefixed in 1605: it is the only production by Nixon mentioned by Ritson, (Bibl. Poet. 287). His "Straunge Foot-post," (see the next Art.) came out in the same year as the poem under notice, and his "Scourge of Corruption," in 1615, after which we hear no more of him.

In the Poet. Decam. I. 302, a singular plagiarism by Nixon from Lodge is pointed out; and in his "Blacke Yeare," 1606 (sign. D), he prints another passage from the same poet with a few changes, as if it were his own composition. In his "Great Brittaines Generall Ioyes," he seems to have relied on his own powers, but they were small and insufficient for the task he undertook, although he contrived to manufacture some not inharmonious lines, as where, in the first division of

his subject, he thus speaks of the delight of all persons at the union between the Palgrave and the Princess Elizabeth :—

“With flowers, therefore, each man strewes the way,
For though this land were often blest of yore,
Yet Hymen makes this his chiefe holy-day,
For that it never was true prov'd before :
Now th' ayre is sweeter farre then the sweet balme ;
The earth begins with verdure to be dight,
The Satyrs now doe daunce about the Palme ;
All things give perfect signe of their delight.”

Consistently with what is said above, the second part of the subject is called “Hymens Holiday,” and what is remarkable is that it is in blank-verse, a style of composition never before, nor afterwards, essayed by this author, as far as we have the means of knowing. He breaks out as follows in one place :—

“Set downe this day in characters of gold,
And marke it with a stone as white as milke :
This cheerefull Wedding day weare Eglantine,
And wreaths of roses, red and white, put on
In honour of this day, you lovely Nymphes ;
And Poëans sing, your sweet melodious songs.
Along the chaulky cliffs of Albion
Lead all Great Brittaines Shepheards in a daunce,
Ore hill and dale, and downes, and daisey plottes :
And be this day Great Brittaines holy-day,
That thus unites the royall hearts and hands
Of these two Princes in Loves holy bandes.”

Though writing blank-verse Nixon could not, every now and then, resist the temptation of a couplet.

The third part of the poem relates to the creation of Prince Frederick Knight of the Garter, on the 7th February preceding his marriage ; and here Nixon feigns to have seen a vision while sleeping in the middle of winter in Windsor Park—rather a cold lodging, it must be admitted. He denies that the Order was instituted by Edward III., in consequence of the finding of a garter dropped by his Queen ; but he refers to this false tradition, and adds :—

“But truer farre, that from the Holy Land
This holy Order came ; when as a garter high advanst,
And served for an ensign, and was crown'd
With victory.”

Renown, who is personified, opens a book containing the names of the various Knights in former times, and the author thus takes occasion to refer to the death of Prince Henry, which had occurred only in November preceding.

"Within the characters of this same booke
 I saw a name rejoyced me to see,
 Henry, late Prince of Wales : I read it plaine,
 And glad I was, that in that Register
 That name I found : for now (me thought) I said
 Heere vertue doth out live th' arrest of death."

This seems all that is necessary to show the character of the piece ;
 and, but for its rarity, it would hardly have claimed so long a notice.

NIXON, ANTHONY.—A straunge Foot-Post with a Packet full
 of strange Petitions. After a long Vacation for a good
 Terme.—Printed at London by E. A. dwelling neare
 Christ-Church. 1613. 4to. B. L.

In the preceding Article we have briefly mentioned Nixon's "Christian Navy, wherein is playnely described the perfect course to sayle to the haven of Happinesse," 1602 : it is rather a dull allegory of human life, but nevertheless it was republished in 1605, when it only bore for title "The Christian Navy. By Anthony Nixon. Imprinted at London. 1605." We mention this circumstance because it has not been elsewhere recorded, and the absence of printer's and publisher's names may show that it was reprinted at the author's risk : he may have been under the usual delusion of thinking such a good speculation. Before we proceed to his "Straunge Foot-post" we may quote the two following stanzas as a fair specimen of his "Christian Navy : " they describe the abode of Lechery.

"A gorgeous Isle, an earthly Paradise,
 Wherein there wants no kind of pleasant sight,
 No glistring show, no costly fine device,
 That may increase the travellers delight:
 The sight hereof revives the gazers sprite,
 Doth please the eye and doth allure the mind
 Of men that think safe harbour there to find.

"Of compass large and full of beauty fair,
 The sightly shew doth lie before thy face,
 Which seems as Nature there had set her chaire,
 And chosen that her happy resting place :
 From whence there comes a sweete perfuming air
 With sundry musick, yielding heavenly sound
 That in this place may easily be found."

The above, as far as we know, was Nixon's first work, while that,

the title of which stands at the head of the present article, was probably his last but one, and certainly the most amusing production of his not over-scrupulous pen. His address "to the reader" of his "Strange Foot-post" contains nothing, but the body of the tract opens rather prettily:—

"Just about that time of the yeare when the Spring begins to command her handmaide Flora to sticke the bosome of every watry meadow, and sedgie lake with nosegayes of party coloured flowers, having dulled my spirits with serious meditations, and plunged my senses in the quicksands of invention, as well to shake off a sullen melancholy that attended me, as to entertaine some quicke and more publicke recreation, I walked into a neighbouring meade, where it was my chance to light upon an arbor, so privately seated as if Nature had built it a cave or receptacle for solitude."

We need hardly say that in this harbour the author fell asleep and had a dream, in which he fancied that he met with Opinion, "whose cloathes were, for all the world, fashioned like a fantastick Englishman's, a gallimawfry of most countrie cuts." Here, among others, he sees a variety of petitioners to Fortune, each petitioner having a follower: thus a harlot is followed by a bawd, a spendall by a sergeant, &c. The sixth, out of thirteen petitioners, is a "forlorn Lover," part of whose representation is as follows:—

"Who would trust the wind—a woman's words? who would rely upon a broken reed—a woman's oath? They sigh for them that hate them, and laugh at most that love them. They will have some that will not, and will have few that would faine. Some feeling of their folly had he which, when he beheld his neighbor's wife hang her selfe upon one of the trees in her husbands Orchard, requested a graft of the same tree, to see if it would beare any more of the like fruit. And no light burthen did that passenger account his wife, who, when the rest of the ship were willed to cast all the bag and baggage which did surcharge it overboard, was most willing to hurry his wife into the sea."

This does not run exactly in the style of a petition, but some others are more formal and lengthy, and hardly so amusing. In the end, Fortune makes her answer in six pages of six-line stanzas, under the title of "Prosopopeia," and that part particularly addressed to the Lover is this:—

"Yor are too hot, too eager, and too keene
Gainst those who love so well, the female kind,
Bolting outrageous termes, orelog'd with spleene
From the distracted passions of your minde:
Sincerely vertuous many may be found,
Though some with many vices do abound.

"If one have wrong'd you, wrong not all for one,
Nor dote on her that hath forsaken you:
One precious stone doth cut another stone;
There's plenty yet abroad: goe, get a new.
Seeke with discretion, and doubt not to finde
A constant mate that may content thy minde."

A review of Nixon's "Black Yeare," 1606, may be seen in the Brit. Bibl. II., 553: it contains a mention of Marston's "Dutch Courtesan," which had been printed in the year preceding, and of Dekker and Webster's "Westward Ho!" which did not come from the press until 1607. Neither of these curious allusions seem to have been understood by the reviewer: there, too, we meet with another instance in which Nixon has turned the thoughts of other writers to his own account.

NOBILITY, HABITS OF THE.—The Habits of the Nobility. 4to. 9 leaves.

This is a series of nine engravings, unquestionably by Hollar, but without his name, and without title-page: the above designation was given to them by the first Earl of Bridgewater, in his Lordship's handwriting upon his copy. The plates are without date, but probably all portraits, and executed in the artist's best manner: the first has beneath it "Charles, Prince of Great Britain," afterwards Charles II., and in a preceding line we are informed that the plate represents "the Creation Robe of the Prince of Wales." The second engraving is of the "Duke of Buckingham," in "the Creation Robe of a Duke." The two next in succession are without names, and give "the Creation Robe of a Marquesse," and "the Creation Robe of a Knight of the Garter." Then follows the portrait of "the Lord of Arundell," in "the Creation Robe of an Earle." "The Creation Robe of a Viscount," "the Creation Robe of a Baron," "the Habit of a Judge," and "the Habit of a Bishop," complete the series.

NORTH, SIR THOMAS.—The Morall Philosophie of Doni: drawne out of the ancient writers. A worke first compiled in the Indian tongue, and afterwards reduced into divers other languages: And now lastly englished out of Italian by Sir Thomas North, Knight.—Imprinted at London by Simon Stafford. 1601. B. L. 4to. 98 leaves.

There was an edition of this translation as early as 1570, but it does not appear that it underwent a re-impression until 1601. After a brief address "to the Reader," are inserted commendatory verses in Italian

by T. N., and in English, with the same initials, probably those of Thomas Newton. Ritson (Bibl. Poet. 283) has not very charitably suggested that Sir Thomas North might be the author of his own praises: he would hardly have gone the length of the author of the Italian terza rima,

"Il Northo è, che con suo sublime ingegno,
Fa questo," &c.

He was just as likely to be the writer of a third set of lines of the same kind by E. C., initials it is not easy to assign to any author of that time. The body of the work, consisting of Indian, Persian, and Arabian Apologues, is entirely prose. Sir Thomas North was the celebrated translator of the first English Plutarch, which appeared in 1579, of which Shakespeare made so much use: his version was avowedly from the French of Amyot: see Vol. I. p. 19.

NORTHBROOKE, JOHN.—*Spiritus est vicarius Christi in terra.*

A Treatise wherein Dicing, Dauncing, Vaine playes or Enterluds with other idle pastimes, &c. commonly used on the Sabbath day, are reprovèd by the Authoritie of the word of God and auncient writers. Made Dialoguewise by John Northbrooke Minister and Preacher of the word of God. Cicero de officijs lib. 1, &c.—At London Imprinted by H. Bynneman, for George Byshop. 4to. B. L. 81 leaves.

This "Treatise" was entered by G. Bishop at Stationers' Hall for publication on 2nd Dec. 1577, and there is little doubt that it was published early in 1578, as we now calculate the year. It is therefore the first distinct attack upon theatrical representations, preceding that by Gosson (see Vol. I. p. 320) by about six months. This impression, without date, must have been the earliest, but the work, having become popular among the Puritans, it was reprinted in 1579, by Thomas Dawson, and Ritson (Bibl. Poet. 288) seems not to have been aware of any previous edition. Northbrooke was a preacher at Bristol, (from whence he dates his dedication to Sir John Young, knight) and the author of several productions of a religious character.

We may infer that his "Treatise," as far as regards plays and players, was provoked by the very recent construction of the Theatre

and Curtain, both of which on p. 59, he mentions by name, as White had done in his sermon preached in December preceding the registration of the production before us.

Northbrooke was a versifier, and besides several translated scraps in the course of his work, he precedes it by "an admonition to the reader," in which, among other things, he thus breaks out:—

"And as for scorneful Sycophants,
Or Dauncers mates, what so they say,
He needes not care, although they rage:
Let them go packe and trudge away.
These paines he toke for all good men,
For whom he made this little book,
And for all such as mindeful are
For Vertues cause therein to looke."

The work commences with a long dissertation against idleness: it is a dialogue between Youth and Age, and the latter quotes chapter and verse very punctually in the margin. They proceed to consider the effects of "vain plays and interludes," Youth on p. 57, asking the opinion of Age "as touching playes and players, which are commonly used and much frequented in most places in these dayes, especially here in this noble and honourable citie of London." Age at once declares them "not tolerable nor sufferable in any common weale," and from thence goes at large into the question, with many tedious references and quotations, but with no particular information on the subject, excepting that the Theatre and Curtain were then both open "with other such lyke places besides," alluding, perhaps, among them to the playhouse, which had certainly been constructed at that date in the liberty of Blackfriars. When these are mentioned Age replies, "I am persuaded that Satan hath not a more speedie way, and fitter schoole, to work and teach his desire to bring men and women into his snare of concupiscence and filthie lustes of wicked whoredome, than those places, and playes, and theatres are. And therefore it is necessarie that those places and players shoulde be forbidden, and dissolved, and put downe by authoritie, as the Brothell houses and Stewes are."

This is followed by the ordinary artillery of citations from St. Chrysostom, St. Ambrose, St. Augustine, &c. The manner in which theatres were then frequented is thus described—"Truly, you may see dayly what multitudes are gathered together at those Playes, of all sortes, to the great displeasure of almightie God and daunger of their soules," Youth urges that "many times they play histories out of

the Scriptures," which rouses the indignation of Age, especially against such people as on this account contended that "playes are as good as sermons." "Many (he adds) can tarie at a vayne Playe two or three houres, when as they will not abide scarce one houre at a Sermon."

This subject is persevered in as far as p. 76, when we come to "An invective against Dice playing," in the course of which Chaucer and Sebastian Brandt (the last in the English translation) are quoted; and this continues as far as p. 113, when "A treatise against Dauncing" commences and lasts until the end of the book on p. 148. Bynneman's colophon, with his device, two hands holding a cross with a serpent twined upon it, is on the last page.

NORTON, THOMAS.—To the Quenes Majesties poore deceyved Subjectes of the North Countrey, drawen into rebellion by the Earles of Northumberland and Westmerland. Written by Thomas Norton. Seen and allowed according to the Quenes Injunctions. [Colophon]—Imprinted at London, by Henrie Bynneman, for Lucas Harrison. Anno Domini 1569. 8vo. 28 *leaves*.

This is an important and well-written historical tract, but the general contents of it, and the events to which it relates, are so well known that it is not necessary to enter at all at large into its objects, or into the manner in which those objects are accomplished. It does not so much dwell upon the facts of the case, as it exposes the manner in which the rebels had been deceived by their leaders, the Earls of Northumberland and Westmoreland, and Sir John Swinborne. The last is once mentioned, where Norton draws a sort of parallel between them and Catiline, Lentulus and Manlius: "Northumberland, Westmerland and Swinborn, like Catiline, Lentulus and Manlius, must erecte a new Triumvirate, to repaire, or new melte and fashion the decayed common weale of England! Forsoth, disordered and ill disposed persons aboute the Queene have marred all;" and so he proceeds with broad and sufficiently intelligible irony—a dangerous figure sometimes, especially when addressed to the uneducated, who are naturally apt to take things literally. "O, impudent beastes (he goes on just afterwards in very unmistakeable terms) to beare you so in hande! O, de-

ceyved fooles you, to beleue it ; but, O mad doltes, so rashly to hazard your possessions, lives, good names, wives, chyldren, haviour, yea, soules and all, upon credit of so false reports ! ”

“ Haviour ” seems here an odd word, and possibly we ought to read Saviour, the long *s* having been mistaken for *h*, which in MS. was then, like *s*, carried below the line. The topics throughout are well chosen, and the language striking and forcible, such as was likely to produce its effect upon a crowd ; and recollecting the many hundreds, or thousands, of copies that must have been distributed, it is singular that so few are now extant, that for one only, the sum of £20 was comparatively recently paid.

Norton argues fiercely and forcibly against the Roman Catholics, and thus touches, not at all tenderly, the very sore place of the marriage of priests, which was one of the strong grounds of complaint against the Reformers :—

“ Many of your disordered and evill disposed wives are much agreeved that Priestes, which were wont to be common, be now made severall : *Hinc ille lacrimæ* : there is the grieft in deede. And truth it is, and so shall you finde it : fewe women storne against the mariage of Priestes, calling it unlawfull and incensing men against it, but such as have bene Priestes harlots, or faine would be. Content your wives your selves, and let Priestes have their owne. And for whole [holy ?] religion, receive it as God hath taught it : rede his worde ; and for the deliverie and explication of it, it behoveth you, being no better clerkes than you are, to credite the whole Parliament, the learned Clergie of the Realme, and those that teach you by the boke of God ; & learne it in such sorte and places as it is to be taught. Your Camp is no good schole of Divinitie.”

At this date, 1569, Norton, having been born in 1532, was 37 years old, and a strong Puritan. He was a ready meddler, and later in his career was made much use of by Burghley, Walsingham, and Sir Christopher Hatton. A MS. before us, marked with Hatton's signature, contains various curious pieces of that period, especially some by Norton, who in time, and as a barrister, became Counsel to the City of London. It is a fact also, not mentioned by Norton's biographers, that he filled the office of City Remembrancer, for one of the treatises in this MS. is thus entitled : “ An Exhortation or Rule set downe by Mr. Norton, sometyme Remembrauncer of London, wherebie the Lord Maior of London is to order himselfe and the Cittie.” Not far from the commencement of this document Norton thus warns the Lord Mayor against the Roman Catholics—“ That you do what in you lieth to suppress the boldenes and growing of daungerous sectes, and especiallie the heresie of Papistrie, which hath [been] and is, not onelie the damnable perverter of soules, but also the universall enemye and supplanter of all just Crownes and Kingdomes, and of all lawfull and civill

polities, states and jurisdictions; and to this daie hath donne, and at this daie dothe moste lamentable and manifestlie shewe yt selfe in imployinge Christians againste Christians in the servyce of the Papacy, to have bynne, and to be, the verie meanes of betraying Christians to the tyrannie of the Turke. * * * Although it maye be true that some Papistes are not Traytors, because some men are seduced of simplicitie; yet is it also true, that there is no Traytor to our Queene but he is a Papiste, yf he be of any religion at all."

In this paper there are many matters that curiously illustrate the state of society at the time it was written, particularly as regards "the stealing of children," belonging to respectable or wealthy individuals, for the sake of reward on restoration. "It is good cheape (says the Remembrancer) yf the price of stealinge an Alderman's or Citizen's childe be but xijd in the pound; so manie times xs is a great rewarde for hym, for whome a rape is too lyttle." This is a very remarkable feature in the manners of the period; but one of the most noticeable parts of this "Exhortation" is what Norton says on the subject of the plague, and of the measures to be taken against the collection of crowds at plays and shows (then only recently exhibited at regular theatres), and at the tumbling of Italian women, of which we hear for the first time, and on no other authority:—

"The present time requireth that you have good care, and use good meanes touchinge the contagion of sickenes; that the sicke be kept from the whole; that the places and persons infected be made plaine to be knowen, and the more releevd; that sweetenes and holsonnes of publique places be provided for; that unnecessarie, and scarcely honeste, resortes to plaies and to shewes, to thoccasion of thronge and presse, except to the servyce of God; and especiallye to the assemblies of the unchaste, shamelesse and unnaturall tomlinge of the Italion weomen may be avoyded. To offend God and honestie is not to cease a plague."

We knew that in 1578 a company of Italian Players, one of whom was a tumbler, exhibited before the Queen (Hist. Engl. Dram. Poetry and the Stage, I. 235), but we did not know till now, that they were women, or, at all events, that there were female tumblers among them. We can easily imagine that at a date when no actresses were allowed, the "unchaste shamelesse and unnatural tumbling" of Italian women would much offend and disgust the Puritans, among whom Norton was a leading man in the city. About that date the Lord Mayor and Aldermen were especially offended at the intrusion of James Burbadge and his company of actors into the liberty of the Blackfriars, from which they were never afterwards able to remove them, until the final closing of all theatres after the Civil Wars.

Norton's hostility to plays was precisely parallel to that of Bishop Still, not very long afterwards; for Norton was joint author (with T. Sackville, Lord Buckhurst) of our earliest blank verse tragedy, and Bishop Still was the writer of our second regular comedy, "Gammer Gurtons Needle." We give them both credit for sincere piety in the matter, and neither of them ever afterwards, that we are aware, touched dramatic poetry, or in any other way gave encouragement to theatrical performances. Near the close of the MS. in our hands Norton complains, that the Lord Mayor and his brethren did not, as was the case in both houses of Parliament, pray by their chaplain before they entered upon public business. He urges them to reform in this respect without delay.

The conclusion of this "Exhortation" of Norton to the Lord Mayor establishes two facts in his history with which we were not before acquainted, one being that he had been born in London, and not at Sharpenhoe, Bedfordshire, as has been supposed; and the other that at the time he held the office of Remembrancer he was also one of the representatives of the City of London in Parliament. We quote his own words upon both points:—

"I am borne a Citizen and here brought upp: according to my right, I have accepted my freedome and bounde my selfe to this Citie by the oathe of a free man, and I have served, and do remaine at this present, in truste and in chardg to serve the Citie in Parliament. I have placed my dwellinge here, and do take my parte of the Cities good provision. I am the Cities officer and called to their Counsailes. I have the Cities fee and owe myne attendaunce. Thus manie thinges, besides the love of my countrey and the speciall requeaste made for this matter, and some particular good will, which I thinke you make accompte that I do beare you, have moved me, not onelie to draw this booke, but also to add theis devises. I praie you to take them in good parte."

In the year that this document was written James Hawes was Lord Mayor, and for his use and at his instance it seems to have been prepared.

We need hardly add that Thomas Norton who wrote the "Address to the Queen's Majesties poor deceived Subjects of the North Country" was of quite a different family to that of the Thomas and Christopher Norton, who were executed in London in 1569 for their share in the Rebellion.

NOTHING.—The prayse of Nothing. By E. D.—Imprinted at London, in Fleete-streate, beneath the Conduite, at the

signe of S. John Evangelist, by H. Jackson. 1585. 4to.
B. L. 15 leaves.

This ingenious paradox ought perhaps to have been inserted earlier under the name of Sir Edward Dyer, by whom there is good reason to suppose, though no positive proof, that it was written. It was entered in the Stationers' Registers on 27 June, 1585, in the following manner, which, at all events, supplies the Christian name of the author:—

“27 Janij. Hugh Jackson. Rd. of him for his license to printe a Book intituled the prayse of Nothinge, by Edward D. . . . vjd.”

Only a single copy of it has reached our day, and it was once the property of Bishop Tanner. We have mentioned its existence in Vol. I. p. 237, with some particulars of the writer, and we propose here to say something regarding its contents.

It consists of comparatively few pages, but still the joke of praising Nothing may be said to have been a little too long sustained, considering the paucity of the author's materials: he has evidently imitated the *Encomium Morie* of Erasmus, which was punningly dedicated to Sir Thomas More. E. D. however did not possess the various learning of Erasmus, and could not therefore illustrate his small, and apparently barren, subject with the variety and humour which his predecessor had displayed. Neither is Dyer's prose style sufficiently spirited and lively for the topic he undertook. Francisco Copetto in his few verses called *Capitolo nel quale si lodano le Noncovelle*, has said more, and to better purpose, than all the prose in which Dyer has indulged. He mentions on his last page “the macheronicall phantasies of Merlinus Cocaius, and sleepeie Phantasmata of Francois Rabilois,” who had “greatly traveled in this business;” and we may feel some surprise that with such examples before him, Dyer was not more animated. He commences thus soberly:—

“Divers of singular reputation, to recreate themselves from their graver studies, have, after the nature of their conceytes, written diversly, and that of such matter, which, in the opinion of the people, seemeth not worthy the pen of a meane scholler, in which, notwithstanding, they shewed no small argument of their great judgment, that erred at no time lesse, then when it appeared most idle and looselye given.”

And so he proceeds in the same reasoning strain throughout, forgetting, as far as we can judge, that a paradox of this kind should be maintained in opposition to the ordinary rules of logic: at all events, logic in such cases should be made, by clever perversion, to subserve the purpose of the panegyrist. Of his illustrations we will cite one of the best, but at the same time too gravely put:—

"Caius Cæsar, being of that magnanimitie that the world difficultly conteyned his greatnes, to sound the disposition of the Senat, preferred divers sutes to them for himselfe and favorers : but they, as men jealous of the Romaine state, and muffled with the over sight of their fatall destinie, graunted (not knowing what) nothing : a matter taken of Cæsar in better part then if they had made him perpetuall Dictator : as by which being no way their debter, he tooke occasion to enter upon them and their liberties, and consequently to cease the large domains of their Empire into his hands : wheras, if they had in the beginning alaide the heate of his ambition with the ordinarie hope of other suters, he had given place to some other, who had chastised their gormandise that brought them in hatred of all men."

There is in no part of the work that serious playfulness, which induces the reader to believe that the writer is in earnest, when he makes the most extravagant demands upon the imagination. However, the most curious, if not the most valuable part of the tract is a blank-verse rendering of some lines in Petrarch's "Triumph of Death," but it is not quite clear whether by the words "an unlearned translator," Dyer means himself. The passage, as a specimen of blank verse, in a singular measure (if measure at all) is worth transcription:—

"The Popes (saith he) the Kings, and who commanded have the worlde,
Are naked now, misers, and needy persons all :
Now treasures where ? now honors where ? and precious stones ?
And Scepters where ? and Crownes, Myters, and purple shewes ?
He wretched is that layes his hope in mortall things.
But who doth not ? and if he finde himselfe at length
Deceived, tis reason great, and answereth well his act.
O, cenceles men ! so much to traveile what availes ?
To the auncient Mother great all shall return at last,
And hardly shall the mention of your names be found.
Of a thousand labors not one a profite yeeldes,
But each of them apparant vanities are knowne :
Your studies who doth understand can tell me this.
With mindes inflamde alwayes to damage of your selves,
What profit ist ? so many cuntryes to subdue,
And nations divers tributaries make unknown,
And after enterprises perillous and vaine,
With blood to conquer walled Townes and treasure get ?
A way more sweete is found with water and with bread,
With glass and wood, then with ritch orient stone and gold."

What measure the above was intended for it is impossible to guess, but we know that Sir Edward Dyer was a man who was fond of metrical experiments. It reads as if he had merely rendered line for line, not venturing to imitate the charming grace and flow of the original. However, the version of this portion of Petrarch's "Triumph of Death," by Henry Parker, Lord Morley, is hardly more musical ; but then we are to bear in mind that it was made nearly half a century earlier, while Henry VIII. was still upon the throne : it was printed by John Cawood, without date, and no work from his

press appeared after 1550. Lord Morley, however, employed rhyme, and thus, to a certain point, satisfied the ear, which Sir Edward Dyer certainly does not. Perhaps he would have quoted Lord Morley, had he known of his translation: it might be a scarce book even in 1585, and in our day only two copies of it have been preserved.

NUGENT, RICHARD.—Rich: Nugents Cynthia. Containing direfull Sonnets, Madrigalls and passionate intercourses, describing his affections expressed in Love's own Language. *Non ad imitandum, sed ad precavendum. Disce ex me.*—London, Printed by T. P. for Henrie Tomes, and are to be sould at his shop by Graies Inne new gate in Holbourne. 1604. 4to.

This volume was considered unique thirty years ago, and no second copy has yet been discovered. The author was, in all probability an Irishman, and in a most unusual way distinguished his "Cynthia" from any other that might be, or had been published: from the mode in which *sold* is spelt, "sould," we may guess that his printer was Richard Nugent's countryman. In spite of what he says in the motto on the title-page, that he was not to be imitated, but to remain a warning to others, he was himself an imitator; and as no imitator was ever a first-rate poet, he falls much below the object of his poetical admiration, Samuel Daniel: Nugent mentions him by name, and with extravagant applause, in the following sonnet, the ninth of his series. How far it is "direful," as the author terms his sonnets on his title-page, and in what sense the word is to be understood, the reader must judge: it is certainly the first time we ever saw the epithet "direful" so applied:—

"Oft have I wished, in my zeales excesse,
 To make my Cynthia see proofes of my dutie,
 That in these lines I could as well expresse,
 As in my soule I do admire her beautie.
 Or that great Daniell, fit for such a taske,
 This wonder of our Isle had seene and heeded,
 Then should his glorious muse her worth unmaske,
 And he him selfe himselfe should have exceeded.
 Then England, France, Spaine, Greece and Italye,
 All, all that th' Ocean from our shores divideth,
 Would over-runne their bounds, and hether flye
 To find the treasure that our Ireland hideth:
 But best is that we never do disclose it,
 Since, knowne but of ourselves, we shall not lose it."

This of itself is somewhat of a riddle, and it would make it no clearer, even if we supposed "Ireland" in the last line but two to be misprinted for *Island*. At all events we learn from another of Nugent's pieces that the lady whom he addressed resided upon "Albion's shores." He could hardly have meant Queen Elizabeth, because Daniel must have often "seen and heeded" her. This poet in 1604, when Nugent published his "Cynthia," may be said to have been in the full power of his reputation; and his fame had been increasing ever since the appearance of his "Delia," in 1592. One of Richard Nugent's separate poems is addressed to his cousin, of the same name residing at "Donower." His work is divided into three portions, and we extract another specimen of a sonnet from the first part: it is numbered 14, and we gather from it that Cynthia was a real object of, perhaps, his real passion:

"O, be not cruell, since thou art so faire!
 Let not disdain my high deserts disgrace,
 Nor one foule fault thy beauties prize impaire;
 Sweete thoughts do best beseeme so sweet a face.
 Behold the triple region of the aire,
 Woods, valleys, mountaines, rocke and everie place,
 Are filled with Echoes of my plaints and prayer,
 Which at thy deaffened eares still sue for grace.
 All of them shew, each in his diverse kind,
 That of my wofull case they have compassion:
 The rocks, my words repeating, seeme inclin'd
 To beare some burden of my hidden passion.
 Ah, Cynthia! heare at length my grievous mones,
 And be not harder than these senselesse stones."

We consider this the best production in the volume; but it must have been a peculiar Irish echo that could repeat the author's "hidden passion:" if hidden, how could the rocks have known anything about it? At the end is a Sonnet in Italian, "in commendation of the author, and perswading Cynthia to leave her sorrow:" the lady was therefore unhappy, as well as the gentleman. We are not aware that Nugent wrote anything else, but many of his lines read as if he were not unpractised in poetry.

OTTOMAN.—The offspring of the house of Ottomanno, and officers pertaining to the greate Turkes Court. Whereunto is added Bartholomeus Georgieviz Epitome of the customes, Rytes, Ceremonies and Religion of the Turkes &c. In the ende also is adjoynd the maner how Mustapha, eldest sonne of Soltan Soliman, twelfth Emperour of the Turkes, was murthered by his father in the yere of our Lorde 1553. all Englished by Hugh Goughe.—Imprinted at London in Fletestreate, neare unto saint Dunstones church by Thomas Marshe. 8vo. B. L. 92 *leaves*.

This work probably contains the earliest specimens of the Turkish and Slavonic languages printed in English—not indeed in native type, but in words and sentences expressed in Roman letter, with the translation in black-letter below them. They are chiefly in the shape of brief dialogues between Turks and Christians, and relate to the ordinary occurrences and wants of travel.

How long after 1553, (the figures on the title-page referring to the date when Sultan Soliman murdered his son) the work was published, we cannot fix precisely, but it is dedicated by Hugh Goughe to Sir Thomas Gressam (so spelt), and his new edifice of the Royal Exchange is mentioned as one of the great benefits entitling him to the gratitude of his country. Goughe says that he took the translation in hand for the purpose of informing people who were ignorant of the rise and origin of the Turks, although many were acquainted with the rapid and fatal progress they had made as conquerors in Europe since the capture of Constantinople. Goughe commences with “a brefe reher-sall of the Emperours of Turkeye from Otthomannus to Solymannus,” including Selimus in the year 1512, who became the subject of an English tragedy printed first in 1594 and again in 1638. Of him we are told by Goughe:—

“Selimus eleventh Emperour of the Turkes was marvellous cruel. He poisoned his Father, and by that meanes obtained the turkish Empire in the yeare of our Lorde God a thousand five hundred and twelve. Afterwarde, when he had subdued the great Sultan, he sacked the most populous citye Alkairum, and reigned but eight yeares, at what tyme he was justly punished for his crueltye.”

This statement does not include half the cruelties imputed to Selimus in the English drama, for there he not only kills his father

but his two brothers : no doubt additional atrocities were invented for the purpose of gratifying the audiences attending the theatres occupied by "the Queens Players" who acted the drama. It only included a part of the career of Selimus, and in the epilogue the author promised,—

"If this first part, gentles, do like you well,
The second part shall greater murthers tell."

No "second part" has, however, come down to us. The most curious and amusing passage in the work before us is thus headed,
"Of the inchaumentes used by the Turkes against Fugitives:—

"They have a certaine kind of inchauntment, wherby they bringe them backe manger their teeth. The name of the servant, written in a scroll of paper, is hanged up in his lodging or cabinne : after that, they conjure his heade with horrible wordes and incantations, which donne by poore of the devil, it commeth to passe that the servaunte flyinge shal thinke to chaunce in his jorneye amonge Lions or Dragons, either the sea and fluddes to breake oute againste him, or all thinges to seme blacke by reason of darkenes ; and driven backe with these terrible sightes, he retorneth unto his maister."

This is not very clear, but there was no monstrosity imputed to the Turks which was at that time incredible. At the end are the Dialogues in the Turkish and Slavonic languages, as well as a translation of the Lord's Prayer ; and the whole is wound up with a narrative of the murder of his son Mustapha by Sultan Soliman in 1553. The author's hope was to promote an union of Christian Princes to drive the Turks out of Europe.

OVERBURY, SIR THOMAS.—A Wife. Now the Widdow of Sir Tho : Overburye. Being a most exquisite and singular Poem of the choice of a Wife. Whereunto are added many witty Characters and conceited Newes, written by himselfe and other learned Gentlemen his friends &c. The third Impression : with the addition of sundry other new Characters.—London Printed by Edward Griffin for Lawrence Lisle, and are to be sold at his shop at the Tigers Head in Paules Churchyard. 1614. 4to. 34 leaves.

The first edition of this well-known work was printed in the same year as this "third impression" and the ninth impression, with the same

printer and publisher, only bears date in 1616: it was also reprinted at least twice in 1617. The copy before us, besides the Poem, contains twenty-five "Characters" and eighteen pieces of "News." The number of "Characters" was subsequently increased to eighty-two and the pieces of "News" to twenty. Most of the pieces of "News" have initials at the end of each: the first is marked T. O. and others A. S.; Sr. T. R.; J. D.; W. S.; Mrs D. &c., but in later impressions they were omitted. The preliminary praises in verse are many, introduced by a brief prose address from "the Printer to the Reader;" and it is succeeded by "A Morning-sacrifice to the Author," in couplets, signed "J. S. Lincolnensis, Gentleman:" "Briefe Panegyrickes in the Authors praise" by G. R., T. B. and X. Z., and an unclaimed poem of two pages "Of the choice of a Wife" follow.

Overbury was born in 1581, and before he had completed his twentieth year he had acquired celebrity: C. Fitzgeoffrey, in his "*Affaniæ, sive Epigrammatum Libri tres*," 8vo. 1601, has one *Ad Thomam Overberium*, beginning *O ex melle mero, meroq. amore, &c.* Overbury was entered at Queen's College, Oxford, at the age of 14, and was therefore one of Fitzgeoffrey's contemporaries. This, the earliest, notice of him, has escaped his biographers.

Of his famous poem, "The Wife," many manuscript copies existed, before it was printed very soon after the author's lamentable death. It may be said that they all more or less differ from the somewhat obscure and paradoxical, but ingenious original, which in various places was not understood by the old compositors. We are not about to quote any part of it, especially as it has been carefully re-edited in our day, but to point out a few lines where ancient manuscripts (particularly one now before us) show that the printed copy is erroneous: for instance where it is said,—

"Beasts likenesse lies in shape, but ours in mind,"

the poet's meaning is lost, and we must read with our MS.—

"Beasts' *liking* lies in shape, but ours in mind,"

for Overbury intended to say that the *liking* of beasts for each other depended upon external appearances, whereas the more refined liking of men for women arose out of internal qualities. Again there is an evident blunder a little farther on, where the poet first refers to rank, and then to wealth:—

"As for the oddes of *ryches*, portion," &c.

which cannot be wrong, and thus the text stands in MS. and ought to stand in print; but the old and modern printed copies have the line thus,—

"As for (the oddes of sexes) portion," &c.

when the odds of *sexes* has nothing to do with the question.

Two stanzas beyond we meet with a more important change, which we give from the MS. before us, and is evidently right :—

"Good is a fairer attribute then *fayre*;
Tis the mind's beauty keeps the other sweete :
That's not still one, *not changd with age or ayre*,
Nor *glosse* nor painting can it counterfeit."

Here we must refer to the ordinary reprints to show how superior the above is to the usual reading. Near the end we ought to substitute "*new* spiritual harmony" for "*meere* spiritual harmony," and in the last stanza but five in the lines,—

"When nature had fixt beauty perfect made,
Something she left for motion to adde,"

"fixt" has always been misread and misprinted for "*first*," and *fit* is omitted before "to adde." In the penultimate stanza "*favours*" ought probably to be *labours* :—

"No man but favours his owne worth's effect "

means nothing ; whereas—

"No man but *labours* his owne worth's effect "

clearly means that every man strives to give effect to his own worth. However, it would be tedious to carry the inquiry farther, and we should not have said so much, had not Overbury's poem been of such real value and great celebrity.

Its popularity produced many imitations, and John Davies of Hereford did not lose the opportunity of attracting attention in 1616, when he produced his "Select Second Husband" for Sir Thomas Overbury's Wife, having, as we apprehend, two years earlier written anonymously her *first* "Husband." Perhaps the most remarkable of the pieces that originated in "The Wife" was Patrick Hannay's "Happy Husband; or Directions for a Maide to choose her Mate," of which we subjoin one of the two excellent Arguments from the edition of 1622, 8vo. lying before us, sign. L 6 :—

"To keepe him good his wife must be
 Obedient, milde; her huswifery
 Within doores she must tend: her charge
 Is that at home; his that at large.
 Shee must be carefull: idle wives
 Vice workes on, and to some ill drives.
 Not toying fond, nor yet unkinde;
 Not of a weake dejected minde,
 Nor yet insensible of losse,
 Which doth with care her husband crosse.
 Not jealous, but deserving well;
 Not gadding newes to know, or tell:
 Her conversation with the best;
 In Husbands heart her thought must rest.
 Thus if shee chuse, thus use her mate,
 He promiseth her happy state."

Hannay's "Happy Husband" is in ten-syllable couplets, and in many other respects differs widely from Overbury's original: as it is very rare, we will extract a short specimen from an early part of the work, where the author speaks of the penance of Jane Shore. It is on sign. L 8:—

"Shee, when shee bare-foot with a taper light
 Did open penance in the peoples sight,
 Went so demure, with such a lovely face
 That beauty seem'd appareld in disgrace;
 But most when shame summon'd the blood too hie,
 With native staines her comely cheekes to die
 In scarlet tincture, shee did so exceed
 That e'en disgrace in her delight did breed,
 Firing beholders hearts that came to scorne her:
 So beauty cloath'd in basenesse did adorne her,
 That e'en the good, who else the vice did blame,
 Thought she deserved pitie more then shame."

These are very pretty, natural and graceful lines, but the author was often careless, and sometimes affected. The latter portion (from sign M 6, to N 3 b) is a new poem headed "A Wives Behaviour," in which are to be found not a few needless classical allusions, to Brutus and Portia, Penelope (who, Hannay tells us, was "Queen of Ithacke") and Ulysses, &c. He principally directs his animosity against wives who, instead of doing their duty at home, spent their time in gossiping abroad, to the detraction and injury of their husbands.

R. Brathwayte's "Good Wife" is a well remembered piece of a similar character. Wye Saltonstall's "Poeme of a Mayd," (published in his *Picturæ Loquentes*, 1631), is in the same form as Overbury's "Wife," as may be seen from the two following stanzas:—

"No, no cold walls or nunnery, no false spies
 That can secure a Mayd that's once inclind
 To ill: though watchd by jealous Argus eyes,
 To act her thoughts a time yet will she find:
 There is no way to keepe a Mayd at all,
 But when herselfe is like a brazen wall;

That can repell mens flatteries, though a farre,
 And make her lookes her liking soon to show,
 Which, like a frost, such thoughts as lustfull are
 Nips in the blossom, ere they ranker grow :
 Since, then, the eye and gesture speake the heart,
 A mayden carriage is a Maids chief art."

Wye Saltonstall's volume is not of peculiar rarity, nor his poem of peculiar merit: like Overbury, he wrote a number of "Characters" in prose, and printed them with his "Maid." He was son to Sir Samuel Saltonstall, and Harl. MS. No. 509, contains an elegy by him on the death of his father.

OVID'S EPISTLES.—The Heroycall Epistles of the Learned Poet Publius Ovidius Naso, in Englishe Verse: set out and translated by George Turberville Gent. With Aulus Sabinus Aunsweres to certaine of the same. Anno Domini 1567.—Imprinted at London, by Henry Denham. 8vo. B. L. 171 *leaves*.

This was the earliest date at which we hear of a poet, afterwards of considerable celebrity, who seems to have been a young friend of Spenser, to whom, in 1569, he wrote at least one Epistle from Russia, while Secretary to Sir Thomas Randolph, the British ambassador in Muscovy. Turberville only addresses his letter "To Spenser," without any Christian name, and twice over he speaks of him merely as "Spenser:" this was the very year when the author of "The Faerie Queene" was matriculated at Pembroke Hall, at the age of seventeen. It was the year also when Spenser's earliest poetical effort, viz., his blank-verse sonnets prefixed to Vander Noodt's "Theatre for Voluptuous Worldlings" made its appearance. We are to recollect that Turberville, in the work in our hands, set an example of the same kind; for six of the Epistles are translated into blank-verse: perhaps he and Spenser became acquainted in consequence of similarity of tastes and pursuits, and there was no other known person of the name of Spenser, to whom such productions could so properly have been directed. Turberville was also patronised by the Earl of Pembroke, (upon whose death he wrote an Epitaph) and in that nobleman's house, or in that of his successor, he and Spenser may have met.

The work before us was published two years before the date of

Turberville's letters to Spenser, and, besides the date—"Anno Domini 1567"—on the title-page, there is a separate leaf at the end with the following colophon:—"Imprinted at London by Henry Denham, dwelling in Paternoster Rowe at the Starre. Anno Domini 1567, Mar. 19. Cum Privilegio." This 19th March, 1567, was, according to our present mode of calculating the year, 19th March, 1568; and the book was entered at Stationers' Hall three times in 1567-8; first as "the fyrste epeistle of Ovide," as if no more were then ready; secondly, as "an epeistle of Ovide, beynge the iiijth epeistle;" and finally, as "the reste of the Epistles of Ovide," but the months and days were not given at this period in the Registers. We shall show hereafter (see Turberville *post*) that in 1567, our poet printed a separate volume of original poems: at least that is the date of the earliest extant copy, though he himself tells us that they had appeared in print still earlier. This is a new point in Turberville's history.

It is needless to enumerate all the Epistles, beginning with Penelope to Ulysses, and ending with Paris to CEnone, which occupy signatures A i to X i: the subsequent may be selected because they are in ten-syllable blank verse, such as, with some improvements, was afterwards ordinarily used.

Canace to Machareus.

Medea to Jason.

Laodameia to Protesilaus.

Hypermnestra to Lynceus.

Acontius to Cydippe.

Cydippe to Acontius.

Here are only six out of twenty-four epistles; so that if Turberville did not prefer rhyme himself, he probably thought that his readers would do so; and as each is preceded by an "Argument," that Argument is always made to jingle. The rhymes are generally in long lines, divided in the middle for the convenience of the page. The epistle of Briseis to Achilles thus commences:—

"The dolefull lynnes you reade
from captive Briseis came,
Whose Trojan fist can scarcely yet
with Greekish figures frame."

Turberville seems fond of using "fist" for hand, in the sense of hand-writing, as if he thought it an elegance: in the opening of the reply of Ulysses to Penelope he wished to vary the word, in two following couplets, and therefore in the first instance used "hand," and in the second *fist*, thus:

“Unto Ulysses, miser wight,
 good hap at length hath brought
 The loving lines (Penelope)
 thy hand in tables wrought.
 I knewe thy friendly fist at first,
 and tokens passing well :
 They were a comfort to my woes,
 and did my sorrowes quell.” (Sign. T iij.)

The division of the long lines, for the sake of the 8vo. page, sometimes occasions the division even of a word :—

“Thinkst thou I am but as a May-
 den servant unto thee ?”

The principal curiosity of the volume is, however, its blank verse, and if we are not mistaken Turbervile had only the Earl of Surrey, and some of Surrey's immediate friends for predecessors and competitors : their blank-verse was printed in 1557, and Turbervile's in 1567. We take a brief specimen from the epistle of “Canace to Machareus :”—

“Then dolor I repress, and utterèd wordes
 Revokte, and was enforst to drinke my teares.
 Death stood before my face ; Lucina quite
 Denyde to helpe : and death it selfe had bene
 A monstrous cryme, if I as then had dyde.
 When thou, with garments rent and toren locks,
 Relieved with thy breste my dying limmes,
 And saidst, O sister live, live, sister deare,
 Ne in one corse destroy thou bodies twaine !
 Let hope reduce thy force, that brothers spouse
 Shalt be, and wife to him by whome thou art
 A Mother made. In fayth, I was revivde,
 At those thy cheerefull words, that lay astraught,
 And was releast of grieffe and gylt at once.” (Sign. I iij.)

Here, in the seventh line, Turbervile seems to use the verb “relieved,” *relived*, which is a word in Spenser (Vol. IV. p. 216, edit. 1862), instead of *revived* : he has also “astraught” for *distraught*.

We copy another specimen from the opening of the epistle of Acontius to Cydippe :—

“Abandon dreade, for to thy lover thou
 Shalt frame no further hest, ne sweare again :
 Thy once ingaged faith I recke ynough.
 Read and survay my lines : so may this grieffe
 And languor leave thy corps, which is my tene,
 When any limme of thine sustaineth smart.
 Why blush you ? and why with vermilion taint
 Beflecke your cheekes ? in Dian's temple so
 I deeme thy face with scarlet hue infect.
 Marriage and plighted troth, no crime, I crave :
 I love not as a Letcher, but a spouse.

Revoke to minde the wordes in Apple gravde,
Which to thy guiltlesse handes I did project :
There shalt thou finde confirmde my solemne oth.
That I require ; unlesse both fixed faith,
And wordes at once out of thy breast are fled."

As a specimen of the Arguments Turbervile supplies to the various Epistles, we take that preceding Cydippe's reply to the above :—

" When Cydip saw hir furious fits increase,
And fretting Fever grow to worse disease,
Then thought she verily that no release
Was to be had, unlesse she mought appease
Dianas wrath : wherefore she thought it best
To stand unto hir former plighted hest.

" Then tooke she pen in hande, then gan she write
These following lines to Aconce, making showe
That she would yeelde, and banish rigour quite,
And pay the det to him that she did owe :
Craving his helpe in peasing Goddesse yre,
That she to health the sooner might aspyre."

The dedication of the whole volume is to " Lord Thomas Howard Viscount Byndon," and it contains nothing worthy of note. It is succeeded by :—

" The Translator to his Muse.

" Go (slender Muse) and make report to men,
That meere desire to pleasure them in deede,
Made mee in hande to take the painefull pen :
Which if I may, I have my hoped meede.
I neyther gape for gaine, nor greedie fee ;
My Muse and I have done, if men in gree
will take this trifling toye."

This sort of *coda* (as the Italians call it) to complete the sense was unusual at that date in English. An address " To the Reader," which follows, leads to the belief that the work was ready some time before it was published. The declaration that the Translator did not " gape for gaine," and that pleasure to the reader was all he aimed at, is hardly borne out by eleven six-line stanzas at the end, where Turbervile speaks of the profits accruing from other callings, while poets do not even obtain the poor reward of praise for all their toil up the " haughtie hill" of Parnassus.

OVID.—Ovid his invective against Ibis. Translated into English Meeter, whereunto is added by the Translator a short draught of all the stories and tales containd

therein, very pleasant to be read.—Imprinted at London, by Thomas East and Henry Middleton. Anno Domini 1569. 8vo. B. L. 95 *leaves*.

We meet with no review of this work, although it has been mentioned by nearly all bibliographers. It certainly is not of a character to be "very pleasant to be read," but it was nevertheless twice printed, first, as we see above, by East and Middleton, and eight years afterwards by Bynneman. We apprehend that Thomas Underdowne had been set upon the task by Lord Buckhurst (created a peer two years before), to whom he dedicates the little volume, and who, as we there learn; had shown "good affection to Steven Underdowne" the writer's "dear father." They were, perhaps, both in his Lordship's service. Thomas Underdowne's reason for having translated the "Ibis" "into meeter" seems rather a strange one, viz. "because the sense is not easy otherwise to be understood." If it could not be easily understood in plain prose, it would be less likely, we should think, to be understood in constrained verse.

Three years earlier the translator had made a very severe, and apparently unjustifiable, attack upon the ladies of England. We allude to what he says in the Preface to his version of the tale of "Theseus and Ariadne," which he printed in 1566; and it might be expected, that he would have made the sex some amends in the work before us. Such, however, is not the case; but how fit and necessary it was may be judged from the following severe poem addressed to English Mothers, when Queen Elizabeth had only been eight years on the throne, and when more gallantry might have been looked for: it is headed,

"A Rule for Mothers to bring up their Daughters.

"Ye Mothers, that your daughters wyll
brynge up and nurture well,
These rules do keepe, and them observe,
which I shall here nowe tell.

If they will goe or gad abrode,
their legges let broken bee:
Put out their eyes if they wyll looke,
or gaze undecentlye.

If they their eares wyll gyve to harke
what other men do saye,
Stoppe them up quyte: if geve or take,
then, cut their handes awaye.

If they dare lyghtly use to talke,
their lippes together sowe:
If they wyll aught lyghtly entende,
lette grasse upon them growe.

And, at a worde, if she be yll,
 let her yll aunswers have,
 And for her dower geve sharpe wordes,
 and for her house a grave.

Therefore, ye Mothers, yf ye use,
 and kepe my rules in mynde,
 Daughters you shall have none at all,
 or those of Phœnix kynde."

In the prose portion of his Preface to "Theseus and Ariadne" Underdowne is still more abusive, for he there says:—"I can alledge no reason why such thynges shoulde come to passe now, rather then in tymes past; but our women lyve so ydellye, that they eschewe all honest laboure, and wholly addicte them selves to dishonest ydlenesse. For this is certaine, where the hande is occupyed, there the harte must nedes do somewhat: and if I saye not true, let any man alledge whenever there were more ydell women in the whole worlde, then is nowe in the small circuit of Englande."

Besides idleness, he accuses them of almost every kind of vice growing out of it, and, as we before observed, it might be expected, that in the work in our hands, devoted to the abuse of a particular man, called "Ibis" (on account of the offensive and disgusting properties of that bird), he would have taken an opportunity to offer some compensation for his really uncalled for disparagement of the ladies in 1566. However, we meet with nothing of the kind, and his translation from Ovid is as bald and dry as his enemies could desire.

He thus explains why Ovid took the subject in hand: "The causes that moved him to write thus sharply were two: one for that after his banishment he [Ibis] whispered lyes, and untrue tales into Augustus the Emperor his eares, thereby to keepe him the longer in exile: the other for that he solicited his wife to be uncourtys." The meaning of "uncourteous" is here not very clear, and we are left to guess that more was intended: when adverting to these accusations of his unknown personal enemy by Ovid, Underdowne takes occasion to introduce, certainly not very relevantly, an enumeration of all the pairs of friends he could call to mind, the second pair being persons whom he had celebrated in verse in 1566, viz. "Orestes and Pilades, Theseus and Perithous, Achilles and Patroclus, Nisus and Eurialus, Castor and Pollux, Damon and Pithias, Achates and Aeneas, Alexander and Ephestio, Celius and Petronius, C. Lelius and Scipio Affricanus, Darius and Megabibus," and "a great number of payres of freendes mo."

It is rather strange that he did not include David and Jonathan, at that date usually coupled with the friendships among profane heroes.

It is needless to dwell upon this version of "Ibis," which offers no very peculiar feature, but as a specimen we may quote the opening: we are to recollect that Ovid is speaking in his own person against his enemy, whether it were Corvinus, according to some, or Hyginus, according to other authorities:—

"Whole fifty years be gone and past
 since I a lyve have been
 Yet of my Muse ere now there hath
 no armed verse be seen.
 Among so many thousand works,
 yet extant to be had,
 No bloody letter can be red
 that Naso ever made:
 Nor yet no man (set me aside)
 my bookes have caus'd to smart,
 Syth I my selfe am cast away
 by my invented Arte.
 One man there is that wyll not let
 (this is a grevous payne)
 The tytyle of my curteyse verse
 for ever to remaine.
 What so he be, as yet his name
 shall not by me be wrayde,
 Who me constraynes to take in hand
 no weapons erst assayde."

The words "by my invented Art" have reference, of course, to his *Ars Amatoria*. Ovid proceeds to instance the example of Callimachus, who had first made use of the word "Ibis" to betoken a hated unknown enemy; and whenever an explanation of any allusion is required, Underdowne places it in immediate connexion with the word or name to be illustrated, which, though convenient, makes the whole read without the slightest continuity: we will only cite a single specimen. Ovid's curse upon Ibis here is,

"That headlong thou mayst come to hell,
 from toppe of rocke right hie,
 As he that Platos boke hath read
 of immortalitie."

To which the translator subjoins this note: "Theombrotus, readyng Platoes booke of the immortality of the soule, was so moved with joyes of the same that presently he caste hymselfe from the toppe of a rocke, thereby the sooner to attayne to them."

Precisely in the same spirit, or rather without any spirit at all, but with the display of considerable learning for the time, Underdowne goes through the six or seven hundred lines of Ovid's "Invective." He makes not the slightest approach to the grace of the original—indeed he does not seem to have attempted it; and the wonder is that such a production could ever have been so popular as to call for a

second edition. Ovid, at the close, promises more on the same theme, and to reveal the real name of "Ibis," but nothing of the sort has ever been recovered. Underdowne's last lines are quite as clumsy as any of those that precede them:—

"There are but few, I graunt, but God
can give my prayers more,
And with his favor my requestes
can multiply with store.
Hereafter thou much more shalt reade,
wherein shalbe thy name;
And in such verse as men are wont
such cruell warres to frame."

It does not appear that the same author's "Historye of Theseus and Ariadne" was ever reprinted, though much more deserving. It is precisely in the same measure as his version of the "Ibis;" but so superior in rhythm and animation, that it might well have obtained the distinction. We offer the following extract merely to show how Underdowne could write in 1566, when, perhaps, he liked his subject better: Ariadne thus exclaims, when abandoned:—

"I dyd repayre his crased shippes,
I dyd him treasure gyve;
I dyd my selfe bequeathe to hym,
styll with hym for to lyve.
I banketted his traytours men,
I vittayled them with store,
I shewed them such pleasure as
they never had before.
I dyd my loved countrey lothe,
my parentes I forsooke;
To go with hym unto his land
all paynes I undertooke.
And he, likewyse, dyd swere to me
by Goddes and heavens hye,
That he alwayes wolde be my man,
with me to lyve and dye."

There is hardly a line to be compared with these in any part of the "Ibis," but the undertaking was less promising. What was Underdowne's employment, if any, in the family of Lord Buckhurst, is not stated, nor was it known that his father's name was Stephen, until it was found in the dedication of this "Invective."

OVID.—Ovidius Naso his Remedie of Love. Translated and
Intituled to the Youth of England. Plautus in Trinummo.
Mille modis Amor &c.—London Printed by T. C. for John

Browne, and are to be sold at his shop in Fleetstreet, at the signe of the Bible. 1600. 4to. 31 *leaves*.

There is no pretence whatever for assigning this work to Francis Beaumont, as was done by Warton (H. E. P. iv. 245 edit. 8vo.): Beaumont at the date when it was published was a mere boy. Besides, what are we to do with the initials F. L. at the end of the dedication? That dedication is addressed "To his sometimes Tutor, at all times dearest friend, M. J." initials that also want an owner. Neither is there so much merit in the performance, as to render it a matter of importance who was the real translator, or more properly, free versifier, of Ovid's *Remedium Amoris*. The entry of it in the Stationers' Registers shows that it was ready for the press, if not printed, on Christmas-day, 1599, and we may be sure that it was in fact published before the year 1599, as it was then usually calculated, had expired. It commences with this stanza, all being alike in form and measure.

"When first Love read the title of this booke,
Wars, wars, against me now are wag'd (q. he)
O! dayne thy Poet of a milder looke:
Condemne him not that from offence is free;
Who ever was Loves vowed Ancient,
Bearing his cullers with a true intent."

This is not very happy, yet it is far from being one of the worst stanzas in the version. The two best stanzas perhaps are these:—

"Come then, sick youth, unto my sacred skill,
Whose love hath fallen crosse unto your minde:
Learne how to remedie that pleasing ill
Of him, that taught you your owne harmes to finde;
For in this selfsame hand your helpe is found
Whence first ye did receive your careful wound.
So th' earth, which yeelds us herbs of soverain grace
Doth nourish weeds of vertue pestilent;
The burning nettle chuseth oft her place
Next to the Rose, that yeelds so sweete a sent.
Achilles Speare that wounded his sterne foe
Restord him health, and curde the greevous blow."

The translator's besetting sin is extension and expansion; and for the sake of closing his stanza he has, what better poets have often done, weakened what was well, if no addition had been made. Of the effects of idleness he thus writes.

"Languor and feeblenesse and slothful play,
Time drownd in wine and lost in drowsie sleepe,
Steales from the mind her wonted strength and stay,
Whiles all her spirits dead no watch do keepe:
Then, in slips traitor Love, her enemye,
And doth deprive her of her libertie."

Here the sense may be said to have been complete without the last feeble line, which is little better than repetition. The following stanza indicates bad taste, and gives a disagreeable and coarse impression of the original :—

“ Yet whiles with curious skill she paintes her face,
Be not ashamed, but presse thou to her sight :
Then shalt thou finde her boxes in the place,
Wherein her beauty lyes and borrowed light ;
Then shalt thou see her body all begreas'd
With ointments, that hath thee so greatly pleas'd.”

Here the inversion is faulty, since it was not the “ ointments,” but the lady’s “ body” that had “ greatly pleased” the lover when he did not know it was so “ begreas’d.” Sir Thomas Overbury in his “ Remedy of Love,” printed in 1620, but written at least ten years earlier, puts it more delicately, as well as briefly :—

“ Yet venture in, for there is often found
The stuffe whereof their painting they compound,
And boxes which unto their cheekes give colour,
And water that doth wash their faces fouler.”

The main poem is succeeded by “ An exposition of the poetical examples mentioned in this first Booke of the Remedy of Love,” which we may pass over in order to notice a sort of supplement, consisting of Ovid’s Epistle from Dido to Æneas, and an answer to it, which last the translator informs us, in a preliminary note, was written by “ the thrice renowned Sapho of our times.” Whom he can mean, unless it were the Countess of Pembroke, it is not easy to guess, and certainly her versification is more than ordinarily smooth and agreeable—considerably better than that of the translator of the Epistle to which the lady’s effort is a reply. The Epistle of Dido is in long twelve and fourteen syllable lines divided, and begins thus :—

“ So at Meander’s streames
when fates bid life be gone,
The snow white Swan on mossie grasse
out-stretched tunes his mone.
Not hoping thee to move,
this sute I undertake :
The heavens at the motion fround
When first we did it make.
But fame of due desert
my body and my minde
So lewdly lost, the losse is light
to loose these words of winde.
Resolv’d thou art to goe
and wofull Dido leave :
Those windes shall blowe thy faith away
that shall thy sailes upheave.”

The lady's argument in her "Answer" is weaker, but her verse is stronger, and yet very harmonious: we only quote two stanzas of the hypocritical reply of Æneas: he tells Dido,

"I both Oenone and the Spartan Queene,
I, courtly dames and nymphs of woods and wels,
I have Chryseis and Bryseis seene,
Yea, Venus selfe, in whom perfection dwels:
But if some god to chuse would me assigne,
I all would prayse, but Dido should be mine. * * *

"Let all that els can mind or body grieve
Grieve without meane my body and my mind,
Only to thee that only didst relieve
My woes and wants, let me not prove unkind;
But thankfull still, that fame may so relate
Me thankfull still, but stil infortunate."

This Epistle is subscribed *Tout Seule*, but the Countess of Pembroke did not become a widow until the year after the appearance of the volume. Who the authoress may have been must still remain doubtful; and it would be singular that the poem should never yet have attracted attention, if we did not know that the volume in which it was inserted is excessively rare. We never saw more than a single exemplar of it, and a small fragment that, like many others, had been made the fly-leaf to a dull work of divinity. If more copies exist, they have not fallen in our way, nor have we heard of them.

OWLS ALMANAC.—The Owles Almanacke. Prognosticating many strange accidents which shall happen to this Kingdome of Great Britaine this yeare 1618. Calculated as well for the Meridian of London, as any other part of Great Britaine. Found in an Ivy-bush written in old Characters, and now published in English by the painefull labours of Mr. Jocundary Merry-braines.—London, Printed by E. G. for Lawrence Lisle, and are to be sold at his shop in Pauls Church-yard at the signe of the Tygres head. 1618. 4to. 32 leaves.

On p. 207 we have noticed this production, as *in pari materia* with Dekker's "Ravens Almanacke," printed in 1609. We have since seen a copy of "The Owles Almanacke," upon which an early possessor has noted that it was also "by Dekker"; and as it certainly

does no discredit to his humourous and inventive pen, we think it right to give here a separate and somewhat longer account of the tract, which is even fuller of temporary and interesting allusions than its predecessor of 1609.

It opens (after the title-page) with "The Owle's Epistle to the Raven," recognizing "The Raven's Almanack" as if it were a publication by the same author; although the Owl lays claim to superior information, derived from the Man in the Moon during "a journey through the twelve celestial signs. "So will I (the Owl says) in these my Ptolomaicall prædictions discover to the world such wonders from the planetary regions, that not onely thou, but all other birds (daring to pry into the privy-chamber of Heaven) shall plucke in their heads (as I doe untill twilight) with shame, and never more pester Pauls Church-yard with their trivial prognostications." Paul's Churchyard, we need hardly say, was then the chief seat of the shops of small pamphlet-sellers; and the author just afterwards refers to other shops in Cheapside with their overhanging signs.

This is subscribed "The Owle," and the body of the tract commences with a humourous description of the four Law Terms, Hilary, Easter, Trinity and Michaelmas: for instance, of Easter Term he says, "Easter Terme comes in all in greene, with the Spring, like a puny clarke, waiting upon him, and would be as merry as Hilary, but that Puritans plucke downe prophane and high-pearching May-poles." We then arrive at certain "memorials of time" preceding "this yeere 1617," such as—

"Since the first lye was told is (as I remember) 5565 years, and that was by all computation in Adams time; but now in these daies men and women lye downe-right.

"Since the first making of noses chimneyes, with smoaking mens faces as if they were bacon, and baking dryed Neats tongues in their mouths 32 [years].

"Since the horrible dance to Norwich. 14 [years.]

"Since that old and loyal souldier George Stone of the Beare garden died. 8 [years.]

"Since the dancing horse stood on the top of Powles, whilst a number of Asses stood braying below. 17 [years.]

"Since yellow bands and saffroned Chaperoones came up is not above two yeeres past, but since Citizens wives fitted their husbands with yellow hose is not within the memory of man.

"Since close Caroches were made running bawdy-houses, yesterday."

For "horrible dance to Norwich" we ought perhaps to read *honourable*, since it was Kempe, the actor's, boasted feat. George Stone was the name of a brave Bear often baited at Paris Garden. The "dancing horse" was of course Banks's celebrated poney, afterwards burned

abroad for witchcraft. Mrs. Turner, executed in 1613, for the murder of Overbury, was the great employer of yellow starch for ruffs, &c. at that period; but it had been in fashionable use long before. "Yellow hose" were considered tokens of jealousy, and citizens' wives notoriously gave their husbands good cause for it.

We know from Shakespeare that Bucklersbury was famous about 1602, for the "simples" that were sold there (M. W. of W. A. iii. sc. 3), but by the year 1617 it was changed, and most of the herb-shops were then converted into tobacconists: therefore in "the Owle's Almanacke," a lady says, "If I walk the streets and chance to come downe Bucklersbury, oh! how the whole orbe of aire is infected with this fume." There are many allusions of this local kind to different parts of London, as in the following, where Birchin Lane and its "fripperies," or shops in which cast-cloaks and other old clothes were sold, are mentioned:—"More plucking of men by the cloakes and elbowes in Birchin Lane, than clapping men a' the shoulder at the Counter gates." Some illustrations are also derived from the country, as when Dekker adverts to the profits, &c. derived from the trade of Goldsmiths:—"Negligent servants will cracke their masters plate; and a little fall will make a salt looke like Grantham's steeple, with his cap to the ale-house." Salts, or salt-cellars, were at this date sometimes made like the spires of churches, and of silver.

Another note, if it were wanted, in illustration of Shakespeare's pronunciation of *aches*—"fill all thy bones with aches" (Temp. A. i. sc. 2)—occurs, where the writer before us speaks of the diseases likely to attack men during 1618—"Diseases that invest themselves in mens bodies are gluttonous surfets, up-hording of corne, raising of rents and arresting of debtors: the eight letter in mens joynts"—against which last we read H in the margin, that being the *eighth letter*.

Dekker goes regularly through the trades of the metropolis, making merry with them all in a jocose satirical vein, as the following may serve to show, where he is prophesying regarding Brewers.

"Every Market towne shall be better furnished with houses for Ale than for Almes, and that village shall be counted a dunghill of Puritans where there is never a tapstering or *bene* house: small beere shall be for dyet-keepers, but strong twang shall prove as good as bagg-pudden (meat and drinke and cloth). The best medicine for the fleas will be a cup of merry-goe-downe, and the onely help to clap the doore upon sorrow, and shut him out, will be a draught of March beere. The merry Physition's counsell to an odd patient of his shall be the very pitch of Paracelsians dyet: the first draught will wash a mans liver, the second increase his bloud, and the third satisfy his thirst. And all the world knowes what the Country-mans bond is,

A pot of Ale still the assurance doth hatch,
And serves for the scrivener to binde up the match."

An address to the Armourers connects this tract with one published by Dekker ten years afterwards (see Vol. I. p. 210), "Bellum Bellum, Warre Warre would fit the Armourers better than a paire of gloves of twenty pound." In 1609 he had printed a tract under the title of "Work for Armourers."

On the title-page is a woodcut-cut of an Owl in a chair reading, and the work is dedicated, in two pages, by L. L. (Lawrence Lisle the stationer) to Sir Timothy Thornhill, Knight: two more pages are filled by "The Contents of this Worke."

PAGE OF PLYMOUTH.—Sundrye strange and inhumaine Murthers lately committed. The first of a Father that hired a man to kill three of his Children neere Ashford in Kent: The second of Master Page of Plymoth, murdered by the consent of his owne Wife: with the strange discoverie of sundrie other Murthers. Wherein is described the odiousnesse of Murther, with the vengeance which God inflicteth on murtherers.—Printed at London by Thomas Scarlet. 1591. 4to. B. L. 8 *leaves*.

We mention this unique tract principally because it contains the plot of a lost tragedy by no less poets than Ben Jonson and Dekker. That they had completed it, and were paid £8 for it, in two separate sums of 40s and £6, we learn from Henslowe's Diary (pp. 105, 155, 156): the dates are August and September 1599, so that they did not take up the subject until about eight years after the event had occurred. In this respect it differed from "the Yorkshire Tragedy," which, by whomever written, was only in one act, and was brought out immediately after the murder of his wife and children by Thomas Calverley. The murder of Page of Plymouth, by his wife and her paramour, was of a very different description, and, affording good scope for the conduct and development of the plot, was extended to five acts: it must have been a piece more of the character of the tragedy of "Arden of Faversham," which, having been first printed in 1592, was reprinted in 1599 and 1633. It was perhaps the success of this drama, on its revival in 1599, that induced Jonson and Dekker to make use of

the story of Page of Plymouth. That story is narrated without much skill or ornament in the tract in hand, but we may be tolerably sure that it is the publication of which the two poets availed themselves. On this account, and because it is the only known source of information, we have thought it worth a brief notice. By whom it was penned we have no tidings.

Page of Plymouth, a rich old man, married the daughter of a person of the name of Glanfield of Tavistock; but before her marriage Ulalia Glanfield had had a lover of the name of Strangwidge, and after her marriage the two agreed to get rid of the aged husband by poison or in some other way. Poison was, however, not effectual for, as the writer of the narrative states—"God, who preserveth many persons from such perils and dangers, defended stil the said M. Padge from the secret snares and practises of present death, which his wife had laid for him; yet not without great hurt unto his body, for still the poison wanted force to kil him." Strangwidge and Mrs. Page, therefore, hired two of their men-servants, Priddis and Stone, to smother Page in bed. They stole upon him (for he slept apart from Ulalia), and first strangled him with the kercher he had bound round his head, and then broke his neck upon the bed-stocks. Mrs. Page, pretending innocence, sent for her father and for a Mrs. Harris, a sister to Page, "willing her to make haste if ever she would see her brother alive, for he was taken with a disease called the Pull [palsy], as they tearme it in that country. These persons being sent for, they came immediately," and they found marks of violence on the corpse. Priddis, being taken into custody, confessed his crime and implicated Stone, who had been married the very day after the murder, and was therefore arrested, and carried to prison, in the midst of his jollity.

It is a remarkable circumstance, that the examinations, as stated in the tract, were taken before the famous Sir Francis Drake; and then it came out that Strangwidge and Mrs. Page were also guilty, the latter declaring boldly before the Justices, that she would "rather dye with Strangwidge than live with Padge." She had her wish; and, the murder having been committed on the 11th Feb., they were all four executed at Barnstaple, on the 20th Feb. 1591.

Several ballads and broadsides were published on the occasion, and four of them are now before us; two by the same and two by different printers. The best of these has the initials T. D. (i.e. Thomas Deloney, see Vol. I. p. 212) at the end, and purports to have come from the press of Edward Allde: it has no date, but there can be no dispute

that it was published while the dreadful events were attracting attention in London. It has for title "The Lamentation of George Strangwidge, who for consenting to the death of Master Page of Plimouth suffered death at Barnstable on 20th Feb. 1591." As it has never been noticed, we quote a few stanzas from it, where it addresses itself to Glanfield as the real occasion of the calamity, by giving his daughter, against her will, to rich old Page:—

"O Glanfield, cause of my committed crime,
So wed to wealth as birds in bush of lime,
What cause hadst thou to bear such wicked spight
Against my love, and eke my heart's delight?"

"I would to God thy wisdom had been more,
Or that I had not entred at thy doore,
Or that thou hadst a kinder father beene
Unto thy child, whose yeares are yet but greene!"

"The match unmeete which [only] thou didst make,
When aged Page thy daughter home did take,
Well maist thou rue with teares that cannot dry,
Which is the cause that four of us must dye."

Strangwidge then apostrophises Mrs. Page as follows:—

"It was for me, alas! thou didst the same;
On me by right they ought to lay the blame:
My worthless love hath brought thy life in scorne;
Now, woe is me that ever I was born!"

Another ballad is headed "The Complaint of Ulalia Page, for the causing her Husband Page to be murdered for the love of George Strangwidge, who were executed together:" it was printed by "J. R. for E. White," and also has no date. Here Mrs. Page also lays all the blame upon her father:—

"Eternall God! forgive my fathers deede,
And grant all Maidens may take better heede:
If I had been but constant to my frend,
I had not matchd to make so bad an end.

"Farewell, sweet George, always my loving frend!
Needs must I laud and love thee to the ende;
And all be it that Page possest thy due,
In sight of God thou wast my husband true."

The third broadside we may pass without farther notice than that it has the date of 1591. It is remarkable that all are in the same metre, but not to the same tune, the fourth, printed by Thomas Scarlet, being to the favourite air of "Fortune my foe:" it is called "The Lamentation of Mr. Page's Wife of Plymouth, who being forced to wed him, consented to his Murder:" here, again, the cruel father is made the real author of his daughter's crime:—

"In blooming yeares my fathers greedy minde
Against my will a match for me did finde," &c.

And again afterwards :—

"You Parents fond, that greedie minded be,
And seeke to graff upon the golden tree,
Consider well, and rightfull judges bee,
And give your doome twixt parents love and mee."

She appeals to the "Devonshire dames and courteous Cornwall Knights," and then turns to her George :—

"And thou, my dear, which for my fault must dye,
Be not afraid the sting of death to try :
Like as we liv'd and lov'd together true,
So both at once let's bid the world adew."

She concludes with a prayer for the Queen, who is not mentioned in the other three ballads :—

"Lord ! bless our Queene with long and happy life,
And send true peace betwixt each man and wife ;
And give all parents wisdom to foresee
The match is marr'd where mindes doe not agree."

It is not difficult to see how poets like Ben Jonson and Dekker would be able to make a very interesting and popular play out of the incidents, even eight years after the temporary interest in the subject had subsided. Considerable sums were laid out by Henslowe and his Company, in getting up the piece in a way worthy of its authors, and "Page's damask gown," and two "taffaty suits," one white, and the other hare-coloured, are mentioned in an Inventory appended to his Diary (pp. 272, 274). It may be added that, with the aid perhaps of the often-acted play, so long did curiosity survive upon the subject, three of the preceding ballads were reprinted, for song and sale in the streets, full a century afterwards.

PAINTER, WILLIAM.—The Palace of Pleasure, Beautified, adorned and well furnished, with pleasaunt Histories and excellent Novels, selected out of diuers good and commendable Authours. By William Painter Clarke of the Ordinaunce and Armarie. Eftsones perused, corrected and augmented. 1575.—Imprinted at London by Thomas Marshe. 4to. B. L.

The second Tome of the Palace of Pleasure contayning store of goodlye Histories, Tragical matters, and other Morall argumentes, very requisite for delight and profyte. Chosē and selected out of diuers good and commendable Authors, and now once agayn corrected and encreased. By Wiliam Painter, Clerke of the Ordinance and Armarie.—Imprinted at London In Fleatstrete by Thomas Marshe. 4to. B. L.

We do not find either of these title-pages to the two volumes of Painter's "Palace of Pleasure" any where quite correctly given, and we have, therefore, copied both above.

The dedication to the Earl of Warwick is dated "Nere the Tower of London the first of Januarie 1566," and the earliest edition (printed by Henry Denham for Richard Tottell and William Jones) came out with 1566 on the title-page; but it is clearly to be taken as 1566-7. "The second tome" (printed first by Henry Bynneman for Nicholas England) bears the date of 1567, and the dedication to Sir George Howard is dated "From my pore house besides the Towre of London, the iiij of November 1567." The second volume of Marsh's impression, without date on the title-page, we may, perhaps, conclude came out, like the first volume, in 1575.

Before Painter was appointed Clerk of the Ordnance and Armoury, he was a School-master at Sevenoaks, and in 1560 he had published a translation of W. Fulke's *Antiprognosticon contra inutiles Astrologorum Prædictiones*, which translation was reprinted in 1561. At a later date (but without the year) appeared a work of the same character, entitled "Four great dyers striving who shall win the silver Whetstone," with the initials W. P. upon the title-page, and they most likely were those of William Painter. (See Vol. I. p. 18, Art. Almanacks.)

It is useless to enter into any description of these volumes, which furnished Shakespeare and our other dramatists with so many subjects for their plays; and which are so amusing in themselves, though not, perhaps, translated with the grace and freedom which would have rendered them more attractive, and which might have been caught from many of the beautiful originals. It is to be lamented that Painter, for some reason, never published a third "tome," as he at one time certainly intended, and as we learn from "The Conclusion, with an Advertisement to the Reader," appended to the edition of 1575 before us: in it he says—"And bicause sodaynly (contrary to expectation)

this Volume is risen to greater heape of leaves, I do omit for this present time sundry Novels of mery devise, reserving the same to be joyned with the rest of another part, wherein shall succede the remnaunt of Bandello, specially sutch (suffrable) as the learned Frenche man François de Belleforrest hath selected, and the choyssest done in the Italian. Some also out of Erizzo, Ser Giovanni Florentino, Parabosco, Cynthio, Straparole, Sansovino, and the best liked out of the Queene of Navarre, and other Authors. Take these in good part, with those that have, and shall, come forth, as I do offere them with good will."

This edition, by Marsh, is more complete than the earlier one, and it is that which was reprinted in 3 vols. 4to. 1813.

PALINGENIUS.—The firste thre Bokes of the most christiā Poet Marcellus Palingenius, called the Zodyake of lyfe: newly translated out of latin into English by Barnabe Googe.—Imprinted at London by John Tisdale, for Rafe Newbery. An. Do. 1560. 8vo. B. L. 64 leaves.

This is one of the rarest poetical works in our language: we never had an opportunity of seeing more than the exemplar before us, and our belief is that only one other copy is in existence.

Barnabe Googe was born in 1540, for he was only 20 when the book in our hands was published, and he dates a Latin address of two pages, to his friends William Cromer, Thomas Honiwood and Ra. Heimund, *Ex musæo nostro, Decimo Martii Anno Christi 1560, et ætatis nostræ xx.* He was of a good family, his father being Recorder of London, and distantly related to Lord Burghley: he was sent to Cambridge, where he became a member of two houses, Christ's and New College, but does not appear to have taken any degree. He then travelled; and in our review of his "Eglogs, Epytaphes, and Sonnettes," 8vo. 1563, it appears that he had only returned from Spain while that work was still in the press: (see Vol. I. p. 319). Messrs. Cooper state (*Ath. Cantabr.* II. 39) that "he resided at Staple Inn in 1570," but the fact is that he was living there ten years before, when he published these "First Three Books" of Palingenius, because he dates the dedication of it to Lady Hales, "his right woorshipfull and his especiall good Graundmother," "from Staple Inne at London the eighte

and twenty of march." That he was proud of his family arms we may judge from the fact, that they follow the title on a separate page, at the bottom of which we read

*Quæ gerit hic clypeus Probitatis fulgida signa
Vendicat et celebrat Gogæa clara domus.*

The preliminary matter, before we come to the author's "Preface," fills eight pages, the last containing a Latin acrostic by Gi. Duke upon "Barnabas Gogeus." The Preface is of six pages, in the same measure as the body of the poem; and it seems out of the question for Googe to affect, as he does, incompetence for his task, seeing that it was expressly imposed upon him by the Muse Calliope, who selected him for the purpose. He represents that he sat down among his books, "crouching for cold" in winter, when he was surprised by the entrance of "Fayre Ladyes nyne with stately steps:"

"In Mantels gyrt of comley grace,
and bookes in hande they bare,
With Laurell leafe their heads were crownd,
a syght to me but rare.
I saw them come and up I rose,
as dewty moved, to meete
These learned Nymphes, & down I fall
before their comely feete."

Googe had no great variety or choice of epithets, when he thus applied "comely" first to the "grace," and secondly to the "feet" of the Muses. Three of them speak to him, all three being competitors to engage his services as a poet: Melpomene wishes him to translate Lucan; but Urania interposes, and urges strongly that he should employ his skill

"With Englishe rime to bring to light
Aratus worthey bookes,"

enforcing his peculiar competence: he adds,—

"These wordes declarde with pleasante voyce,
this Lady helde her peace,
And forth before them all I saw
the loveliest Lady prease:
Of stature tal, and Venus face
she semde me thought to have,
And Calliope she called was
with verse that writes so grave.
Sisters, quod she, and Ladies all,
of Jove the mighty line,
To whom no arte doth lye unhyd
that heare we may defyne:
Chiefe patrons of the Poets pore,
and aiders of their verse,

Without whose help their simple heds
 would nothyng well rehearse,
 I am become a suter here
 to you, my Ladyes all,
 For hym that heare before you standes,
 as unto learnyng thrall."

Her suit is that she should be permitted to employ Googe in translating Palingenius, who had "got hym selfe an everlastyng fame" by writing his *Zodiacus Vitæ*. To this proposal the Muses at once agree, and then it becomes Googe's turn to protest his incompetence, in opposition to the verdict of the nine Muses in his favour: he says—

"In England here a hundred headdes
 more able now there be
 This same to doe: then, chose the beste
 and let the worste go free."

They would take no denial, "and fast away from him thei flyng." Googe therefore has no choice but to obey the express command of the Muses, and his plea of incompetence, and his solicitation for indulgence from the reader, are in a manner thrown away, and superfluous.

"The Preface" is followed by "The Booke to the reader" on two pages, still claiming a candid construction from the learned, while of others he says,—

"The common sort I nought esteeme,
 unskillfull though they grudge:"

nevertheless, he humbly entreats "both sortes" to "beare the weaknes of his wyt."

Aries, the first book, begins on a new signature "A," but the second book, Taurus, commences on B iii, and the third book, Gemini, on D viii b, continuing as far as G viii, the last page being occupied by "Faultes escaped in the printyng."

As no fewer than 16 pages 8vo. of specimens have been given in *Censura Literaria*, vol. i. p. 320, from the second edition of 1561 (see the next Art.), and as the variations between the two impressions, as far as the three first books are concerned, are only literal, we shall not think it necessary here to add more, especially since the versification is precisely the same throughout, in form and manner entirely agreeing with the quotations we have already inserted. In his "Eglogs, Epytaphes and Sonettes," 1563, Googe has a poem on his own translation of Palingenius, in which he speaks of it as still unfinished, and it is singular that the writer of the criticism upon it in *Restituta*, IV. 362, considered it "blank-verse with occasional rhyme," when, in fact,

the rhyme is as regular as possible, although the shortness of the lines, for the sake of the narrow page, gives it an apparent irregularity : this is the opening :—

“ The labour swete that I sustaynde in the[e]
O, Pallingen, when I tooke pen in hande,
Doth greve me now, as ofte as I the[e] se[e]
But halfe hewd out before myne eyes to stande.” &c.

The person must have had a very strange ear who could mistake it and the rest for blank-verse. Googe seems to have entered the army soon afterwards, and he was certainly employed, like Barnabe Rich, in Ireland : when the latter in 1578 published his “ *Alarme to England*,” Googe wrote an epistle to Rich, which was placed near the commencement of the book, and it contains a passage that well deserves to be extracted. It runs as follows :—

“ That noble gentleman, Syr William Drurie, a paragon of armes at this day, was wont to say that the souldiers of England had alwayes one of these three ends to looke for—to be slaine, to begge, or to be hanged. No doubt a gentle recompence for such a merit. Yet want there not some that dare affirme it a vaine burden to a common wealth to maintaine souldiers, as the common disturbers and hinderers of publicke peace. Such a one was Syr Thomas More, who, having more skill in sealing of a writ then surveying of a campe, was not ashamed most unwisely to write (if I may so speake of so wise a man) that the common labourer of England, taken from the plowe, was he that, when it came to the matter, did the deede, whose goodly service in time of neede is better knownen then I neede to speake of. But what hath this realme gained by her small accompt of souldiers ? She hath of barbarous people bene foure or five times invaded and overcome. I pray God the sixt be not neerer then men looke for. It is not money, nor multitude of men, that in extremitie prevaieth, but skill and experience that safety maintaineth and preserveth.”

The last we hear of Googe, at least in connexion with our literature, is in 1588, when he superintended a new impression of the 12 Books of Palingenius, which had first come out complete in 1576. Messrs. Cooper (*Ath. Cantabr.* II. 39) speak of the edition of 1588 as dedicated to Lord Burghley ; so it is, but, as will be seen in our next Art., the first six books had been addressed to his Lordship, by the title of Sir William Cecill, as early as 1561.

PALINGENIUS.—The firste syxe bokes of the mooste christian Poet Marcellus Palingenius, called the zodiake of life. Newly translated out of Latin into English by Barnabe Googe.—Imprinted at London by Jhon Tisdale, for Rafe Newbery. Anno 1561. 8vo. B. L. 170 leaves.

The three additional books in this impression are Cancer, Leo and Virgo, and the prefatory matter is also somewhat different. After the title-page follows the woodcut of Googe's arms, but instead of the two Latin lines we have merely B. G. under them. Then follows the Anagram by Gilbertus Duke, and nine Sapphics *In laudem Operis* by the same, the blank portion of the page being filled by a wood-cut of Adam and Eve expelled from Paradise. Two pages of Latin verses headed *In conversionem Palengenii Barnabæ Gogæ carmen E. Deringe Cantiani*, are subscribed E. D. They are followed by *In Gogæi æditionem, G. Chathertoni carmen Elegiacum Christi Collegii Cantabrigiæ socii ad lectorem*. On the opposite leaf we read as follows, without any heading or signature :—

“ If Chaucer nowe shoulde live,
 Whose Eloquence divine
 Hath paste ye poets al that came
 Of auncient Brutus lyne :
 If Homere here might dwell,
 Whose praise the Grekes resounde,
 If Virgile might his yeares renewe,
 If Ovide myght be founde;
 All these myght well be sure
 Theyr matches here to fynde,
 So muche dothe England florishe now
 With men of Muses kynde.
 Synce these might find their mates,
 What shame shall this my ryne
 Receave, that thus I publishe here
 In such a perlous tyme?
 A Poete ones there lyved,
 And Cherill was hys name,
 Who thought of Alexanders actes
 To make immortal fame.
 Bredde up in Pegase house,
 Of Poetes aunciente bloude,
 A thousande verses yll he made
 And none but seven good.
 Sythe Homer, Virgile, and the rest
 Maye here theyr matches see,
 Lett Cherill not thereat disdayne;
 He shall be matched with me.
 For eche good verse he dyd receyve
 A peece of golde (I trowe);
 For eche yll verse the Kynge dyd bydde
 His eare shoulde have a blowe.
 Though I presume with him as mate
 Coequall to remaine,
 Yet seake I not herein to be
 Coparcener of his gayne.”

This, which is wanting in the former impression, is hardly consistent with Googe's statement that he had been specially enjoined by

Calliope and the other eight Muses to undertake the translation. Next we have the dedication to Sir William Cecill, where Googe calls Cecill his master and Lady Mildred his mistress. It is followed by a brief prose address "to the Reader," and that by "The Preface" in verse, as in the former edition: "The booke to the reader" immediately precedes "The first Booke of Pallingen called Aries."

It is remarkable that, although the errors are corrected, the list of "Faultes escaped in the printyng," of the edition 1560, is repeated at the back of the last leaf of Book III. of the edition 1561. We need only quote a few lines from the opening of what is new in this impression:—

"The fourth booke entituled Cancer.

"O Sun! that with perpetual course
about the worlde doest flye,
The parēt chiefe of every thing,
and dyamonde of the skye:
The Prince of all the starres, and springe
of everlastyng lyght,
Beholdyng every thinge abroad,
whyle as with colour bright
Of crimsyn hew, thou leavest aloofe
the brinckes of Persean land
With rising face, and passing forth
doste hyde thy fyery brand
Amydde the westernne fluddes, and last
of all, dost burn the hyll
Of Calpe great, and eke that course
frequentest alwayes styll." &c.

This apostrophe to the Sun, calling it "the diamond of the sky," and telling it of the exact course it has pursued since the creation, is not precisely in the same taste as Milton's address to the same orb.

One of the most noticeable parts of the work is the alphabetical list, on the last 18 pages, giving an explanation regarding all the classical and mythological persons introduced into the poem.

We may take this opportunity of correcting an error which has found its way into the Catalogue of the Bodleian Library, 5 vols. folio, where under "Googe" a work by Bernard Garter—"A new yeares Gifte, dedicated to the Pope's Holinesse," 1579—is inserted. The identity of the initials, no doubt, misled the compiler, as they had previously misled Ritson, *Bibl. Poet.* 222. A review of Garter's pamphlet will be found in Vol. I. p. 306: his "tragicall and true Historie" of "two English lovers, 1563, written by Ber. Gar. 1565," was printed by R. Tottell, and is meritorious for the time.

PARKER, MARTIN.—A True Tale of Robbin Hood, or a briefe touch of the life and death of that Renowned Outlaw, Robert Earle of Huntingdon, vulgarly called Robbin Hood, who lived and died in A.D. 1198, being the 9 yeare of the reigne of King Richard the first, commonly called Richard Cuer de Lyon. Carefully collected out of the truest Writers of our English Chronicles. And published for the satisfaction of those who desire to see Truth purged from falsehood. By Martin Parker.—Printed at London for T. Cotes, and are to be sold by F. Grove dwelling upon Snow hill neare the Saracens head. 8vo. B. L. 11 *leaves*.

We know nothing of Martin Parker, the author of the above production, as a verse-maker, before 1632, when he seems to have put forth his first experiment under the title of "The Nightingale warbling forth her owne Disaster, or the Rape of Philomela," which he dedicated to Henry Parker, Lord Morley and Mounteagle: in his address to the Reader he pleads hard for an impartial hearing and judgment, and appears, without much desert, to have obtained his wishes. Excellence could hardly at any time be looked for from a man, who could begin with such an execrable stanza as this:—

"I Philomel, turn'd to a Nightingale
Fled to the woods; and 'gainst a bryer or thorne
I sit and warble out my mournfull tale
To sleepe I alwaies have with heed forborne,
But sweetly sing at evening noone and morne:
No time yields rest unto my dulcide throat,
But still I ply my lachrimable note."

We have ventured to amend the passage by substituting *note* for "throat" in the last line; and it must have been what the author intended, though not what his compositor printed. No particulars have reached us regarding Parker's private history, but from and after 1632 he seems to have continually employed his pen, like his predecessor Deloney (see Vol. I. p. 212), upon nearly every public occasion, besides producing innumerable ballads upon miscellaneous topics. He had many rivals and imitators, such as Guy, Crouch, Climsell, Price and others, but none of them possessed or attained the same readiness in rhyming, or appear to have been gifted with the same natural humour. Although in his earliest known production Parker attempted a serious

and sentimental strain, his talent was more for subjects of a comic description, as will be seen in such pieces as "The King and the Northern Man," "The King enjoys his own again," &c. The last was written during the Civil Wars, and, as may readily be supposed, was astonishingly popular among the Cavaliers both before and after the Restoration. He also employed himself upon Romances: his "True Tale of Robin Hood," most likely, came out soon after his "Nightingale," and he followed it by his prose narratives of the story of King Arthur, Guy of Warwick, and Valentine and Orson. Of his "King Arthur" an edition was printed in 1660, and we apprehend that he lived and continued to write for some time after the return of Charles II. When he ceased to produce his rhymes, or when or where he died, we can not state. In 1646 it is probable that he was in high repute, for S. Sheppard, in his "Times Displayed," printed in that year, thus speaks of the sort of reputation as a poet which Parker then enjoyed:—

"Each fellow now, that has but had a view
Of the learnd Phrygian's Fables, groweth bold,
And name of Poet doth to himself accrew:
That ballad maker, too, is now extold
With the great name of Poet."

In order that no mistake might be made as to the person intended, Sheppard inserted the initials of Martin Parker in his margin. It is impossible to give anything like a list of his various pieces: many of them were merely broadside ballads, and continued to be reprinted, in the same shape, until the commencement of the eighteenth century, almost invariably with the name or the initials of the writer at the end of them. One of the earliest and most remarkable of these was his account of the procession of "The Inns of Court Gentlemen" to Whitehall in 1633, for the performance of Shirley's "Masque of Peace:" it is ornamented with a large wood-cut of a cavalcade, which was evidently not designed for the occasion, because the King figures in it, preceded by his heralds and accompanied by his nobility. It was written "to the tune of our noble King in his Progresse," and is, as usual, in two parts, with M. P. at the corner. As the only known broadside of it is now before us, we quote a couple of stanzas:—

"These noble minded Gallants,
to shew their true love
to our Royall King and Queene,
Did largely spend their talents
To make a faire shew,
that the like was never scene.

To set downe all exactly
 my skil comes far too short,
 To the honor of those Gentry
 that live at the Inns of Court.

“ The next day after Candlemas,
 betwixt the houres
 of seven and nine at night,
 This stately company did passe
 From Hatton-house in Holborne
 unto White-hall in sight.
 Of such a peerelesse object
 no age can make report,
 To the honor of those Gentry
 that live in the Inns of Court.”

This may have been Parker's first appearance as a mere ballad-writer, but he had previously issued several chap-books in verse, and possibly among them his “True Tale of Robin Hood,” although the oldest copy Ritson could procure was as late as the year 1686 (Robin Hood, I. 127). The impression we have used must be nearly half a century older, and cannot be more recent than about the period of the breaking out of the Civil Wars in 1642.

On the title-page is a wood-cut of three men, the centre one in a court dress, hat and feather, sword and buckler: on his right is an archer with bow and arrows, and on his left a soldier with cutlass and halbert: it is very similar to that in some editions of “Adam Bell, Clim of the Clough and William of Cloudeslie,” but of an older style. Our reason for noticing “The True Tale of Robin Hood,” as it appears in the old impression before us, is that we may illustrate how superior some of the readings there are to the comparatively modern, and corrupted, text upon which Ritson was obliged to rely, knowing, as he did, no more ancient copy than that of 1686, from which he printed. The precise date of the exemplar in our hands cannot be ascertained, because the year, if any were given, has unfortunately been cut away by an old binder; but it was entered at Stationers' Hall on 29th Feb. 1631-2, and, in all probability, it was first printed soon afterwards. Besides the wood-cut on the title-page, two others are inserted as ornaments, both of them perhaps a century anterior to the appearance of the small volume, one representing three human figures tormented in hell by flying dragons and serpents, and the other the Almighty conversing with Noah, axe in hand, and instructing him as to the building of the Ark.

The better readings of the older copy commence on the very title-page, for whereas that used by Ritson states that the Tale was “pub-

lished for the satisfaction of those who desire truth from falsehood," our exemplar completes the sentence, and states that it is "published for the satisfaction of those who desire *to see* truth *purged* from falsehood." The superiority of the old text is as remarkable as that just pointed out on the title-page, and in proof we subjoin a few specimens.

Omitting minor discrepancies, such as "*his* days" for "our days," "*this* Earl" for "the Earl," "*by* their ways" for "in their ways," "*forced* to be his guide" for "faine to be his guide," &c. we arrive at the following stanza, as Ritson gives it, Vol. I. p. 137:—

"The bishop of Ely chancellor,
Was left *a* vice-roy here,
Who, like a potent emperor,
Did proud domineer."

The lines, as we find them in the older copy run thus excellently:—

"The bishop of Ely, chancellor,
Was left *as* vice-roy here,
Who, like a potent emperor,
Did *proudly* domineer."

Again farther on, where Robin Hood's good deeds, with the money he took from the rich, are spoken of, Ritson's copy of 1686, reads

"With wealth that he by roguery got
Eight alms-houses he built;"

but the copy in our hands does not attribute mean and despicable "roguery" to the hero, but courageous, and almost justifiable, spoliation of cash for the poor, that the rich could well spare:—

"With wealth *which* he by *robbery* got
Eight alms-houses he built."

Afterwards, when Robin Hood was unfortunately dead, we are told in Ritson's copy,—

"His followers, when he was dead,
Were some repriev'd to grace;"

but, according to the exemplar before us, they were not "reprieved to grace," an unprecedented expression, "but *receiv'd* to grace."

"His followers, when he was dead,
Were some *receiv'd* to grace."

Near the end, p. 146, is another stanza in which two important words were corrupted in 1686, for there we read,

"No waring guns were then in use,
They dreamt of no such thing;
Our Englishmen in fight did use
The gallant gray-goose wing."

What, we may ask, are "waring guns;" and why did the third line end with the same word as the first line? The corruptions are evident when we substitute the older text, which is this:—

"No *roaring* guns were then in use,
They dreamt of no such thing;
Our Englishmen in fight did *chuse*
The gallant gray-goose wing."

Ritson accepted the text just as he found it, and, if he suspected misprints, he made no suggestions of emendations. From the copy before us we quote the Epitaph upon Robin Hood, as set up by the Prioress of Kirklay, which although consisting of eight lines, differs in as many places from the Epitaph as Ritson prints it in Vol. I. p. 127:

"Robert earle of Huntington
Lies under this little stone:
No archer was like him so good;
His wildnesse named him Robin Hood.
Full therteene yeares, and something more,
These northerne parts he vexed sore.
Such out lawes as he, and his men,
May England never know agen."

The variations here are none of them material, but they serve to show the value of the older impression. Regarding the Epitaph see also Johnson's "Lives of Highwaymen," &c. fol. 1734, p. 24.

v. PARKER, MARTIN.—A briefe dissection of Germanes Affliction: With Warre, Pestelence and Famine; and other deducable miseries, Lachrimable to speak of, more lamentable to partake of. Sent as a friendly monitor to England, &c. Written from approv'd intelligence, by M. Parker. Luk. 13, 3.—Printed at London by T. Cotes, for Francis Grove, dwelling on Snow hill, neere the Sarazen's head. 1638. 12mo. 12 *leaves*.

This small production is altogether unknown to bibliographers. Martin Parker signs the address "To the tender hearted Reader," with his name at length; and his professed object was to warn England by the example of the miseries of all kinds, war, pestilence and famine, under which Germany, and especially the Palatinate, was suffering in 1638. It opens with this stanza:—

"This Paper (white before) hath reason just
 In Sable weeds (these lines) it selfe to dresse ;
 For what may here be read (if we may trust
 Old Natures doctrine) shewes such heavinesse,
 That sencelesse things may mourne : why should not then,
 White Paper mourne, that beares black deeds of men ?"

There are sixty-eight stanzas of the same measure, written with some facility, for Parker as we know was a practised pen-man, but full of the most painful and disgusting horrors described with all the exaggerations of style of which the writer was capable : he paints mothers killing and eating their own children, virgins ravished and slaughtered, and men mutilated and murdered. Sometimes, in the midst of his miseries, he is ridiculously prosaic :—

"A Bushell of corne (with difficulty brought)
 Eightene Rix dollers there will easly yeeld,
 And glad are they by whom the same is bought :
 Tis food (not money) that is hungers shield :
 It is in English coyne foure pounds, twelve pence.
 To save their lives they will not spare expence."

In "The Epilogue or Postscript to the Reader." Parker warns England not to incur the merited wrath of the Almighty, as Germany had done :—

"Let's all consider tis th' Almighties hand
 That striketh others, and doth spare our land,
 And that his love (not our desarts) is cause
 Why from our Nation he the stroke withdrawes.
 We are as wicked (if not more) then they
 On whom he doth his rod of anger lay."

He proceeds to express gratitude that England has

"A gracious King, under whose Government
 We live in peace, and for our more content,
 Are fortif'd with a Royal off-spring, which
 Our land with future blessings may enrich."

Within a few years afterwards, the Civil Wars rendered vain all the author's anticipations of tranquillity and happiness. The style of this chap-book reminds us much of that in which the siege and destruction of Jerusalem are narrated in the pretentious (if we may use the word) poem called "Caanan's Calamitie;" but we know that that production was originally published before Martin Parker was born. (See Vol. I. p. 400.) Both authors seem to have striven to represent all that was revolting in the most offensive language; and both pieces were addressed precisely to the same class of readers. Parker's production appears to have been so popular, as to have occasioned the destruction of every copy but the one in our hands.

- §. PARKER, MARTIN.—A True and Terrible Narration of A horrible Earthquake, which happened in the Province of Calabria (in the Kingdome of Naples, under the dominion of the King of Spaine) in Italy, upon the 27 of March last past according to Forraigne account, and by our English computation, the 17. and the Festivity of S. Patrick: to the devastation and depopulation (some totally, some in part) of 8 great Cities, and 24 Townes and Castles (in the compasse of some 612. miles English) and the death of some 50000 persons, of all degrees, sexe, and age. The like never heard of in precedent times. From pregnant atestation, written in English verse By Martin Parker. With a memorable List of some other Earthquaks and horrible accidents, which have heretofore happened in England.—Printed at London by Tho. Cotes for Ralph Mabb, and Fr. Grove, and are to be sold at his Shop upon Snow hill, neere the Sarazins-head. 1638. 8vo. 8 *leaves*.

§. This is a very large and elaborate title to a very small book, but too long to be printed as a broadside, and therefore brought out in the shape of a chap-book. It consists of 50 six-line stanzas; and on the last leaf but one begins "A memoriall or List of some Earthquakes and other horrible accidents which heretofore have hapned in England:" it applies to the years A.M. 3907, A.D. 778, 1088, 1098, 1550 and 1579, the last on 6th April; but for 1579 we ought to read 1580, as given by earlier, as well as later authorities. Of the Earthquake in Calabria Parker says—

"It is no newes brought from Duke Humphryes tombe,
Nor Graves-end Barge; nor any thing invented,
But what from Venice did (to England) come,
Where in Italian 'twas (with Licence) printed.
If any to gainesay it goes about,
He may as well of any writings doubt."

The Narrative is generally very prosaic, though written in verse, as far as facility goes, not bad. It opens thus:—

"A sable quill puld from a Ravens wing
My muse would be accomodated with,
An instrument fit for this mournful thing
Of which I purpose to set down the pith.
It is a subject which may teares extract
From him who all his life compunction lackt."

It ends with this stanza :—

“Lastly, lets all invoke the Power Divine
To keepe us from destruction and mishaps,
And that his favours on us still may shine
Defending us from all the snares and traps
Which enemies may lay to this effect.
Our King, Queene, and blest Issue, Lord protect !
Amen.”

This tract is mentioned in both editions of Lowndes' Bibl. Manual, but it is not stated where a copy is to be found : we never saw any other than the one to which we have resorted.

PARKER, MARTIN.—The Poet's Blind mans bough, or Have among you my blind Harpers : being a pretty medicine to cure the Dimme, Double, Envious, Partiall, and Diabolicall eyesight and Iudgement of those Dogmaticall, Scismaticall, Aenigmaticall, and non Gramaticall Authors who Lycentiously, without eyther Name, Lycence, Wit o[r] Charity, have raylingly, falsely, and foolishly written a numerous rable of pesteferous Pamphlets in this present (and the precedent) yeare, justly observed and charitably censured, by Martine Parker.—Printed at London by F. Leach, for Henry Marsh, and are to bee sold at his shop over against the golden Lyon Taverne in Princes street. 1641. 4to. 8 leaves.

A very badly printed, and not well penned, tract, which the author could not have looked at while it was going through the press, or such gross blunders as it contains could never have escaped him. It certainly was by no means the common practice of our old authors to correct their own proofs, and hence the frequent and glaring mistakes. The following error, even in the name of the author, was not set right, although the rhyme detects it :—

“In diverse pamphlets, what ere currish barker
The authour was, he snarl'd at Martin *Parter*.”

The object of Parker was to reply with severity to some anonymous scribblers, who had assailed him, especially as one of the defenders of Laud, whose imprisonment is thus mentioned :—

"But (as friends) I friendly them advise,
That if hereafter they write any lyes,
Let them more likely be then that which was
Composed by some short hayr'd, long ear'd Ass,
Of a strange plot (beyond imagination)
To give the Arch Bishop his free relaxation
Out of the Tower by Necromantick spells :
Themselves did only know it, but none els."

He asserts that he had never written anything anonymously—

"What ever yet was published by mee
Was knowne by Martin Parker, or M. P. ;"

and he follows it up by stating that such had been the usual, and honest, course of his predecessors and contemporaries: he mentions Chaucer, Spenser and the Earl of Surrey, and then adds—

"Sydney and Shakspire, Drayton, Withers, and
Renowned Jonson, glory of our land,
Deker, learn'd Chapman, Haywood, althought good
To have their names in publike understood,"

as well as Quarles and Taylor, the water-poet, which last he afterwards again introduces. It seems that all the attacks upon Parker had not been anonymous, since he places the name of John Thomas, in the margin, as the writer of at least some of them. In a "Postscript" Parker makes an evident allusion to "The Scourge for Paper Persecutors" by John Davies of Hereford (see Vol. I. p. 186), which, having been originally printed about 1610, had been reprinted in 1625, and was composed in something like the same spirit, and not with a very different purpose.

All Parker's productions were more or less popular, and it cannot be said that he wrote beyond, or above, the period in which he lived: he used his pen to please the multitude, and not to elevate it. His "Robin Conscience or Conscionable Robin," "in English meeter," came out in 1635 as a chap-book, and for its satirical turn deserves praise; but "Harry White, his Humour," in prose, has little to recommend it: it has no date, and we are disposed to place it late in the author's career. Both these have been reprinted.

PARKER, MARTIN. — The most admirable Historie of that
most Renowned Christian Worthy Arthur King of the
Britaines. 4to. B. L. 12 *leaves*.

A large wood-cut of a Turk, or Saracen on horseback (used first, no doubt, for some other work to which it was more appropriate), oc-

copies so much of the title-page that there was no room for an imprint, and it is therefore found at the end.—“London, printed for Francis Coles at the Signe of the Lamb in the Old-Bailey, 1660.”

The dedication, the heading of which is singularly misprinted, is “To all all those noble spirits, who after antiquity joyned with truth.” We must omit “all,” and add some such word as “seek” before “after,” in order to make it intelligible. This address is subscribed by the well known initials of Martin Parker, and we need not hesitate in assigning the work to him. It has, however, never yet been included in any list of his productions, and we have heard of no other copy than the present, which, however, looks like a reprint.

The back of the title-page is blank ; then follows the dedication, and a list of the eleven chapters into which the tract is divided, headed “The Contents of the severall Chapters in this following History.”

In the dedication Parker insists on the genuineness of the story of King Arthur, “one of the three Christian Worthies,” on the authority of Geoffrey of Monmouth, maintaining that there is just as much reason to doubt the existence of William the Conqueror, as of renowned King Arthur.

In order to bring the narrative into the compass of 12 leaves, the last two pages are printed in a smaller type than the rest, and the work ends thus, the word “they,” which we have given in *Italic*, being surplusage ; and indeed the whole is a wretched specimen of typography. “When he had thus victoriously raigned 26 years, he rendered to death his interest, and his soule to his Redeemer in the year of Grace 543, and was buryed at Glasenbury, *they* where in this present modern age (I meane within living men’s memory) there hath been an old Epitaph, with some other memorials of him found : the Epitaph (so well as I can) I think it not impertinent to render in English :—

KING ARTHUR’S EPITAPH.

“Here lyes great Arthur, Britains King,
’Mongst Christian worthies first of three :
His fame throughout the world doth ring ;
None did such doughty deeds as he.
Death all unto this passe doth bring :
He can subdue the greatest King.”

A wood-cut of Arthur, presiding over his Knights at the round table, is given on p. 14, together with an alphabetical list of the 150 knights belonging to the Order : at the end of the enumeration we read “These were the Names of those Princes and Noble Men.”

It is stated in both impressions of Lowndes' Bibl. Manual, that Martin Parker also wrote the history of "Valentine and Orson," we presume in prose; but we never had an opportunity of seeing it, and we apprehend that no copy now exists. His "Garland of withered Roses," 1656, is mentioned by Bishop Percy, but it has never been seen in our day: we infer that it was (like T. Deloney's "Garland of Good Will," and R. Johnson's "Royal Garland of Golden Roses,") in the main, an assemblage of pieces which had previously appeared in broadsides, and which Parker, late in life, wished to preserve in a collected form. His "Guy Earl of Warwick," is, we believe, only known from the entry of it at Stationers' Hall in 1640.

PARKES, W.—The Curtaine-Drawer of the Worlde: or the Chamberlaine of that great Inne of Iniquity. Where Vice in a rich embroidered Gowne of Velvet rides a horse-backe like a Judge, and Vertue, in a thrid-bare Cloke full of patches, goes on foote like a Drudge. Where he that hath most mony may be best merry, and he that hath none at all wants a friend, he shal daily have cause to remember to grieve for. By W. Parkes Gentleman, and sometimes Student in Barnards Inne.

*Trahit sua quemq, voluptas,
Attamen nocet empty dolore.*

London, Printed for Leonard Becket, and are to be sold at the Temple neere to the Church. 1612. 4to. 35 leaves.

Douce considerably over-estimated this author when he said (Illustr. II. 75) that he was a man "of great ability and poetical talents." He had some strength as a satirist, but it often descends to abuse, and he was deficient in invention: his style is loose and desultory, and his work is put together without rule or system. His object was to write what would attract attention from all classes, and with all classes in turn he finds grievous fault. What he was, excepting that, he tells us himself, he was a "gentleman," and at one time a student of Barnard's Inne, we are altogether uninformed: he does not claim to have been of either University, and we meet with no record of him

either in Anthony Wood, or in the valuable work of Messrs. Cooper. He gives no hint of his profession excepting on his title-page, but he assails lawyers most unmercifully, and, as well as we can judge from what he says, had suffered much from them, from Usurers and from Scriveners. We apprehend that he wrote his book because he could sell it, and because the price would aid him in his necessities.

There is little consistency in his production, for his Curtain-drawer is a person who sometimes exposes, and at others conceals the vices, vanities and imperfections of mankind. It seems to have been written at intervals on separate sheets, containing prose and verse, and to have been combined afterwards with small regard to connexion. Parkes is usually very self-confident, and does not scruple to say what comes into his head, and in the terms that first suggest themselves: the verse is generally satirical, and the prose descriptive and objuratory: both are intermixed, without any reason being obvious, or stated by the author, for varying from the one to the other. Whether he had or had not suffered from the ladies, he shows them on all occasions very little mercy.

Parkes's "Introduction" fills nearly six pages, but without much distinctness of purpose: he assails Usurers, Lawyers, Physicians, Women, &c. observing,

"Ther's no man living that the world can free,
But he's a Drawer in some one degree:
The word is common therefore, and the use,
But much more common is the vile abuse."

Sometimes his Drawer is not only a drawer and with-drawer of curtains, but even a drawer of wine and beer. His verse is followed by several pages of prose containing an address from "the World to her Children," where, among many others of a similar character, this sentence occurs:—

"I see the rich oppresse the poore, the lender the borrower, the Court the Country: Justice oppressed by the Law, Conscience by Covetousnesse: Deceit stretcheth out her hand, and every one is ready to joyne in familiarity with her: she comes with confidence, as your gallant Tearmer or Sojourner comes to your Citizen, to whom the very doores flye open, and entertainment willingly embraces, because he presageth a profitable guest: even so this Mistres of misteries promiseth no lesse, performeth no more, speedeth as easily."

There is nothing new in this, and in much more written in the same spirit. One of his most distinct temporary allusions is to the famous dramatic piece called "England's Joy," which had been written by Vennard (see *post* under Vennard) and performed at the Swan Theatre in 1603. Another, less distinct, is found at the close of the ensuing

paragraph, which may also be taken as a specimen of Parkes's boldness in attacking all classes indiscriminately.

"Then the Stues was not heard of in Rome, nor the disease thought of in France, nor Turne-bull street situated in London. Then Noblemens chimneys used to smoake, and not their noses : Englishmen without were not Blackamoors within, for then Tobacco was an Indian unpickt and unpiped, now made the common ivy-bush of luxury, the Curtaine of dishonesty, the proclaimer of vanity, the drunken colourer of Drabby salacy. Then purses of gold might have stood open by the high-way side, and no hand but the owners would have taken them up, which now scarce lye safe under ten lockes and keyes, at a Sermon in the Kings Chappell."

The last words relate to the famous pick-pocket, who had been recently hanged for robbing a man in the King's presence at the Chapel in Whitehall, regarding which transaction a separate pamphlet was published. "The Curtaine Drawer of the World" is a new heading, but without much new matter ; and after the author has gone on in prose for some time, he breaks out in rhyme, almost as if his increasing indignation had compelled it : he thus treats landlords :—

"Exacting Land-lords, let your tenants rue
That they have lost your fathers to have you ;
When he that bids the smallest moyty more
Shall turn you, aged weeping, out of dore.
Spend on most prodigall, whilst they lament
Your golden trappings in their doubled rent ;
And let them delve it with their endlesse paine
From stones and earth to bring to you the gaine.
Let their stiffe sinewes, by your damned racke,
With care and labour meanly cloath the backe,
And let their bellies cleave unto their sides
To furnish forth your strange devised prides :
Hang more at once upon your selves in wast
Then Princes wore not many ages past ;
And when you are so compleate in this kinde,
Then do you sort according to my minde."

The escape of "a German out of Wood-street Counter," subsequently mentioned, we cannot explain, nor is it of much consequence ; and after some unmeasured charges of incontinence and extravagance against the wives of citizens, and the mistresses of town-gallants, we arrive at a series of "Epitaphs" upon Usurers, Lawyers, Courtiers, Countrymen, Citizens, and Physicians : that upon a Usurer we give :—

"Here lyes he underneath this stone
That whilst he liv'd did good to none,
And therefore at the point to dye
More cause had some to laugh then cry.
His eldest sonne thought he had wrong
Because he lingred out so long ;
But now he's dead, how ere he fares
Ther's none that knowes, nor none that cares."

At this point the Author seems to have gone to the length of his tether, and having exhausted his own materials, he resorts to some scraps he happened to have by him by other authors. Of these he inserts two, one of them a riddle, to which the initials S. J. D. are affixed, meaning doubtless the witty Sir John Davys; and as we do not recollect that it has been printed elsewhere, we may quote it here:—

“Upon a Coffin by S. J. D.
 “There was a man bespake a thing
 Which when the owner home did bring,
 He that made it did refuse it,
 And he that brought it would not use it,
 And he that hath it doth not know
 Whether he hath it, ay or no.”

Trifling as this is, it is better than anything of the kind by Parkes, and the same may be said of a short piece subscribed S. R. which we may attribute without much hesitation to Samual Rowlands: it is not very clear, owing to its temporary application, but it refers, among other points, to the famous old satire called “Reynard the Fox,” and to Ben Jonson’s play “Volpone.” It is entitled

“*In Vulponem.*”

“The Fox is earthed now in ground
 Who living fear’d not horne nor hound,
 That kept the huntsmen at a bay
 Before their faces ceaz’d his prey :
 Of whose successe-full thriving wit
 Bookes have been made, and playes beene writ :
 That prey’d on Mallard, Plover, Ducke,
 And ever scap’d by craft or lucke.
 Yet now hee’s gone : what though ? behinde
 Are Cubbes too many of his kinde,
 Who whilst by death hee’s kept away
 Will make a purchase of his prey,
 And when the old he left is gone
 Will find out more to work upon.
 In Skinners shops though some appeare,
 Tis long before the last comes there.
 S. R.”

The last eight pages are a tedious “Meditation of the vanity of all vanity, shewing they are least wise that most use it,” from which, as may be guessed from the title, we cannot find an extract possessing any real novelty. Just before the conclusion the author changes his measure from ten-syllable to eight-syllable verse, and his latest words in the person of Death are addressed to the female sex:—

“You gallant dames, behold your doome :
 To me, at length, you all must come.
 Though ner’e so fine you are but dust,
 Though ne’re so loath away you must ;

Though all the world would tell you nay,
 If I say go, you must not stay. * * *
 No wealth, no strength no policy
 Can make resistance, all must dye.
 Therefore, let this be still your song,
 Dead shall I be e're it be long ;
 Then woe to them ten thousand fold
 Whom death as prisoners still shall hold,
 But happy they whose life shall be
 By death more happy, made more free."

The book is one of undoubted rarity, but we should not have bestowed so much space upon it, had we only taken its intrinsic merits into account. Douce was misled to praise it too highly by finding in it some real or fancied resemblances to Shakespeare.

PARNASSUS, ENGLAND'S.—Englands Parnassus : or the choyssest Flowers of our Moderne Poets, with their Poetical comparisons. Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groves, Seas, Springs, Rivers, &c. Whereunto are annexed other various discourses both pleasaunt and profitable.—Imprinted at London for N. L. C. B and T. H. 1600. 8vo.

We should not have thought it necessary to speak of this popular, remarkable, but at the same time not very rare miscellany, if we had not wished to supply a deficiency in every account of its contents, viz. the number of times each distinguished poet is quoted in it. It has required a good deal of labour and industry to calculate all and each ; but we have gone through the task, and in the outset we supply the list, since it will in some degree enable the reader to judge of the esteem in which the different poets, to whose works resort was had, were held near the close of the reign of Elizabeth. We place them alphabetically, a course not attempted in the original, where they are arranged, very loosely and irregularly, in subjects (sometimes repeated) under separate headings.

Achelle, Thomas, is quoted	.	.	12 times
Bastard, Thomas	.	.	10 „
Chapman, George	.	.	69 „
Churchyard, Thomas	.	.	5 „
Constable, Henry	.	.	3 „

Daniel, Samuel	.	.	.	.	115 times
Davys, Sir John	.	.	.	.	31 „
Dekker, Thomas	.	.	.	.	17 „
Drayton, Michael	.	.	.	.	163 „
Fairfax, Edmund	.	.	.	.	47 „
Fitzgeoffrey, Charles	.	.	.	.	17 „
Fraunce, Abraham	.	.	.	.	14 „
Gascoigne, George	.	.	.	.	42 „
Greene, Robert	.	.	.	.	32 „
Guilpin, Edward	.	.	.	.	7 „
Harington, Sir John	.	.	.	.	106 „
Higgins, John	.	.	.	.	18 „
Hudson, Thomas	.	.	.	.	45 „
Jonson, Ben	.	.	.	.	13 „
Kyd, Thomas	.	.	.	.	20 „
Lodge, Thomas	.	.	.	.	108 „
Markham, Gervase	.	.	.	.	38 „
Marlowe, Christopher	.	.	.	.	33 „
Marston, John	.	.	.	.	16 „
Middleton, Christopher	.	.	.	.	25 „
Middleton, Thomas	.	.	.	.	3 „
Nash, Thomas	.	.	.	.	2 „
Oxford, Earl of	.	.	.	.	3 „
Peele, George	.	.	.	.	13 „
Roydon, Matthew	.	.	.	.	12 „
Sackville, Thomas	.	.	.	.	20 „
Shakespeare, William	.	.	.	.	79 „
Sidney, Sir Philip	.	.	.	.	47 „
Spenser, Edmund	.	.	.	.	255 „
Storer, Thomas	.	.	.	.	36 „
Surrey, Earl of	.	.	.	.	11 „
Sylvester, Joshua	.	.	.	.	82 „
Turberville, George	.	.	.	.	8 „
Warner, William	.	.	.	.	117 „
Watson	.	.	.	.	25 „
Weever, John	.	.	.	.	13 „
Wyat, Sir Thomas	.	.	.	.	5 „

We are not aware of any inaccuracy in the above enumeration, but those who know the trouble of going through a book of more than 500 pages, most of those pages containing from one to six or eight

quotations, will be sensible that mistakes may be easily made. Some citations are placed under the name of the work, as for instance, "The Mirror for Magistrates," from which 42 passages have been selected: in other cases we find only initials used, such as B. S. T., C. H., G. F., G. S., &c., and two passages are assigned to *Ignoto*, and one to *I. Anthoris*, whoever he may have been. Some of the older poets seem to have been sparingly resorted to, while the then moderns such as Daniel, Drayton, Lodge, Shakespeare, Spenser, Sylvester, and Warner, have been abundantly laid under contribution. A few of the poets had only just begun to write when "England's Parnassus" was compiled; and from others, such as Robert Greene and Thomas Nash, few specimens have been taken, because they had written much more prose than poetry.

The great deficiency of the work is a total absence of information as to the titles of the volumes quoted; and a few of the books are now so scarce, if not utterly unknown, that it is a hopeless labour to attempt to trace the passages. Shakespeare's "Venus and Adonis," and "Lucrece," were frequently used; but his Plays were resorted to only in 24 places, and those such as had appeared in print in or before 1598: thus—

Richard II. is quoted	.	.	.	4 times
Henry IV. Part I.	.	.	.	2 „
Richard III.	.	.	.	5 „
Love's Labours Lost	.	.	.	2 „
Romeo and Juliet	.	.	.	11 „

His property is indicated either by *W. Shakespeare*, *W. Sha.* or *W. Sh.* at the end of the quotations. We have gone over the whole in the course of the last fifty years, in order, where possible, to detect the productions from which the compiler made his selections: in the cases of our most notorious poets the undertaking was comparatively easy, but although we have marked hundreds of passages in our copy, hundreds more remain unnoted.

As to the name of the compiler, the collector and selector of more than two thousand quotations, we can arrive at no very satisfactory conclusion. The task was in some respects an invidious one: some versifiers might complain that they were omitted, while others might contend that undue prominence had been assigned to really inferior writers, like Hudson, Storer, or Sylvester. Popularity, however, may in some cases have directed and governed the choice. A few noted poets, such for instance as Whetstone, Hunnis and Tofte, were entirely neglected; and if a man like Ben Jonson were not in favour with the editor,

thirteen quotations, instead of fifty or a hundred, may have marked, not the difference of estimate so much as, the difference of esteem.

The name usually assigned to the editor has been Robert Allot, a distinguished publisher of the period; and we have the initials R. A. to two preliminary sonnets, one to Sir Thomas Mounson and the other "to the Reader." The same two letters are subscribed to four six-line stanzas introductory of Robert Tofte's "Alba," 1598; but we find "Robert Allot" at the close of a sonnet in praise of Christopher Middleton's "Legend of Duke Humphrey," published in the same year as "England's Parnassus." There was, therefore, a versifier named Robert Allot in 1600, and he may have been the publisher: he may also have been interested as a tradesman in the sale of "England's Parnassus," together with N. L. (Nicholas Ling), C. B. (Cuthbert Burby), and T. H. (Thomas Hacket?) whose initials, under Ling's device, are at the bottom of the title-page: R. A. may not have liked to appear connected with the volume in the double capacity of compiler and publisher. Until a better claimant be discovered, therefore, we must allow to Robert Allot whatever merit belongs to the selection of authors and their works.

Certainly, whoever superintended it, no work of the same importance was ever worse printed, and the errors have been unavoidably preserved in the ponderous reprint made in 1815, under the title of "Heliconia." Not only are the quotations given in a most corrupted form (let the reader only compare those from Spenser and Shakespeare), but passages are ascribed to poets who never wrote them, and others deprived of admirable lines to which they were justly entitled. Fourteen lines, the undoubted property of Shakespeare, are handed over at once to Drayton, while Shakespeare is in turn compensated by several pieces really belonging to Spenser and Warner. Some identical quotations are inserted, at least, twice over.

In spite of all its errors, "England's Parnassus" is a work of much interest and value; and among other advantages derived from it may be mentioned the manner in which it has enabled us, in modern times, to assign to their true authors several productions of curiosity and popularity. We may specify two in particular; one of them "Skia-letheia, or the Shadow of Truth," 1598, thought to be anonymous until within the last ten or fifteen years, but which we now know was written by Edw. Guilpin; the other the drama of "The Battle of Alcazar," printed without an author's name in 1594, and properly assigned in the work before us to George Peele.

PARROT, HENRY.—*Laquei ridiculosi: or Springes for Wood-cocks.* By H. P.—London: Printed for John Basby. 1613. 12mo. 123 *leaves*.

This author began to write in 1606 (not 1608, as misprinted in Lowndes' B. M. edit. 1861, p. 1788), when he published "The Mousetrap:" his next work was called "Epigrams," dated 1608, and in the same year came out his "The More the Merrier." These three works furnished a small part of the materials for the publication now under consideration: the rest consists of Epigrams subsequently composed, although the author, who signs a Latin Epistle *Lectori benigno, scienti, et ignoto*, asserts that *Duo propemodum anni elapsi sunt, ex quo primum Epigrammata hæc (qualiacunque) raptim et festinanter perficiebam*; and in an English address "to the Reader" he informs him, that the work had been "brought to the press without his privity," which may account for some of the self-repetitions.

The productions themselves are much more remarkable for their indelicacy and coarseness, than for their wit or humour: these he had already excused, when he inserted the following in his "More the Merrier," 1608:—

"Be not agreeved my humorous lines afford
Of looser language here and there a word:
Who undertakes to sweepe a common sinke
I cannot blame him, though his beesom stinke."

Several others, like the following, touch pleasantly enough upon the manners of the time. It is numbered 55, of the first book of *Laquei Ridiculosi*:—

"*Veniunt spectentur ut ipsi.*"

"When yong Rogero goes to see a play,
His pleasure is you place him on the Stage,
The better to demonstrate his aray,
And how he sits attended by his Page,
That onely serves to fill those pipes with smoke
For which he pawned hath his riding cloke."

As the names given to the persons introduced are all fictitious, it is hardly possible to ascertain to whom the Epigrams relate. The subsequent specimen (Epigr. 45, of Book II), has obviously a personal reference—possibly to Nathaniel Field, the celebrated juvenile actor and poet, who, in the year preceding, had published an excellent comedy, called "Woman is a Weathercock," re-printed in 1829 in a supplementary volume to "Dodsley's Old Plays:"—

In Histrionem.

"Who braves it now as doth yong Histrio,
 Walking in Pauls like to some Potentate,
 Richly replenisht from the top to th' toe,
 As if he were deriv'd from high estate?
 Alas there's not a man but may descry
 His begging trade, and bastard faculty."

It has been said, that the person represented undergoing flagellation on the title-page of Davies' "Scourge for Folly" (printed about 1610) was meant for Parrot; but this conjecture seems sufficiently contradicted by the fact that Parrot, in the work before us, (Epigr. 107, Book I.), pays Davies a high compliment for his wit. At all events, therefore, Parrot in 1613 could not have been sensible of the intention of Davies about 1610, and there is nothing in the engraving itself to support the statement.

The initials of the author are not usually on the title-page, though they are so in this copy, which has likewise a wood-cut representing two woodcocks caught in springes, and one flying away.

PARROT, HENRY.—The Mastive, or Young-Whelp of the Olde-Dogge. Epigrams and Satyrs.—Horat. *Verba decent iratum plena minarum*.—London Printed by Thomas Creede for Richard Meighen and Thomas Jones &c. 1615. 4to. 35 leaves.

The initials H. P. are appended to an address "to the universal Reader," and they are doubtless those of Henry Parrot: the style of the Epigrams is exactly similar to that of "Laquei Ridiculosi." He says:—"I promised not long since to busy my selfe no more with these *bastard* kinde of commodities," an epithet they had perhaps acquired from Thomas Bastard, who, as we have seen, printed a large collection of epigrams in 1598, [see Vol. I. p. 57]: if Parrot entered into any such undertaking, it was not publicly in his works. A preliminary Sonnet *Ad Bibliopolam*, is at least as well worth quoting as any other production in the volume:—

"Printer, or Stationer, or what ere thou proove,
 Shalt mee record to Times posteritie,
 Ile not enioine thee, but request in love
 Thou so much deigne my Booke to dignifie,
 As first it bee not with your Ballads mixt;
 Next, not at Play-houses mongst Pippins solde;
 Then that on Posts, by th' Eares it stand not fixt
 For every dull-Mechanicke to beholde;

Last, that it come not brought in Pedlers packs
 To common Fayres of Countrey, Towne or Cittie,
 Sold at a Booth mongst Pinnes and Almanacks.
 Yet on thy hands to lye thou'lt say 't wer pittie :
 Let it be rather for Tobacco rent,
 Or Butchers Wives, next Clensing-weeke in Lent."

In one of the Epigrams the author assures us, that they had been "long since compos'd." He printed his "*Laquei Ridiculosi*" in 1613, and those, he said, had been written about two years before.

At the end of the volume are three Satires, and "a Paradox in praise of War:" from a passage in the second Satire, it is not improbable that Parrot was an actor at the Fortune theatre, although his name is included in no extant list of the members of the company. There is humour in his description of the different buyers of his book in Sat. II.: the following is part of it:—

"The mending Poet takes it next in hand,
 Who having oft the verses over-scand,
 O filching ! streight doth to the Stationer say,
 Her's foure lines stolne from forth my last New-play.
 And that hee'l swere, even by the Printer's stall,
 Although hee knowes 't is false hee speakes in all.
 Then comes my Innes-of-Court-Man, in his gowne,
 Cries, *Mew!* what hackney brought this wit to towne?
 But soone againe my gallant Youth is gon,
 Minding the kitchen more than Littleton. * * *
 Next comes by my Familiar, yet no Spirit,
 Who forceth me his friendship to inherit:
 He sees my Booke in print, and streight he knowes it,
 Then asketh for the booke, and the Boy shewes it;
 Then reades a while and sayes—I must commend it,
 But, sure, some friend of his for him hath pend it:
 He cannot write a booke in such a fashion,
 For, well I wote, 't was nere his occupation. * * *
 Next after him your Countrey-Farmer viewes it:
 It may be good (saith hee) for those can use it;
 Shewe me King Arthur, Bevis, or Syr Guye:
 Those are the bookes he onely loves to buye."

The cutting off of the date by the binder in one or two extant copies of this rare production has led some to conclude that it was first printed without any, and that it came out in the year 1600, (*Restituta*, III. 415): if such were the fact, it would have been Parrot's first, instead of his last known work. At the end is an apology for errors.

In Vol. I. p. 313, is mentioned a production of a similar kind, and with a somewhat corresponding title, "*The Mastiff Whelp*," by William Goddard. It is without date, but, from internal evidence, it may be stated that it preceded Parrot's "*Mastive, or Young Whelpe of the Olde-Dogge*." If so, it is clear that Parrot modelled his title-page, in some sort, upon that of Goddard.

PARRY, WILLIAM.—A new and large discourse of the Travels of Sir Anthony Sherley, Knight, by Sea, and over Land, to the Persian Empire. Wherein are related many straunge and wonderfull accidents: and also, the Description and conditions of those Countries and People he passed by: with his returne into Christendome. Written by William Parry, Gentleman, who accompanied Sir Anthony in his Travells.—London Printed by Valentine Simmes for Felix Norton. 1601. 4to. B. L. 22 leaves.

On a previous page of this vol. (48) we have reviewed a rare tract upon this subject by Anthony Nixon: it is six years posterior in date, and was only intended to gratify the curiosity of the public, being made up from second-hand authorities. The pamphlet before us (of which not more than three or four copies are extant, and some of those, as we shall show presently, imperfect) was written by a person who was an eye-witness of all he relates; for he had accompanied Sir Anthony Sherley to Persia, had remained there with him, but had come back alone, because, as it seems, Sir Anthony Sherley considered that he himself had other duties to discharge before he revisited England.

The imperfection to which we refer in some other copies is the absence of a sonnet by John Davies of Hereford, the more noticeable as it is the earliest specimen of his rhyming propensity, for he never produced what can properly be deemed poetry. His first work bears date in 1602, but this sonnet in praise of Parry appeared in the preceding year. It is on a separate leaf, quite at the end, and after the close of the narrative by the word *Finis*, so that the deficiency, where it occurs, is not easily detected: it is merely headed "J. D. of Hereford in praise of William Parry, Gentleman," and it runs as follows:—

"To creepe like *Ants* about this earthie *Round*,
 And not to gather with the *Ant*, is vaine:
 Some finde out *Countries* which were never found,
 Yet scarcely get their labour for their paine:
 Whereby I gather, there they gather not,
 But rather scatter. Better lost than found
 Were all such *Countries*. *Will*, such is thy lot:
 Thou hast lost ground, to finde out other ground,
 Yet thou hast found much more than thou couldst lose,
 Thogh thou couldst lose more than the Seas confine,
 For thou hast found that, none could finde, but those
 That seeke, as thou hast done, for *Wisedomes* cine,
 And that's *Experience*, no where to be seene,
 But ev'ry where, where thou (good Will) hast beene.
Tam Arte Quam Marte."

The tract, to which the above may be considered a tail-piece, sets out with a preamble on proverbs against travellers' wonders : it then proceeds with a plain narrative of incidents, from the first landing of Sir Anthony Sherley at Flushing until the end of his long journey. Parry landed at Dover in Sept., 1601, while Sir Anthony held on his course toward the Emperor of Germany, whom he was anxious to animate in his hostility to the Turks. It was on his Persian journey that he met with William Kemp, the famous comedian, at Rome (see "*Memoirs of Shakespeare's Actors*," p. 115), but Parry does not in any way allude to the circumstance. He writes always in the first person, and early in his tract he relates a curious fact while Sir Anthony and his party were on board an Italian vessel, the captain of which had agreed to convey them from Venice to Aleppo. Parry tells us,—

"In which time an Italian in that shippe, using some villainous and opprobrious speeches towards our Queenes Majestie, and the same not heard by Sir Anthony, nor any of his company, in two dayes after, but then made knowne by an Italian that attended maister Robert Sherly ; whereof when Sir Anthony heard, he forthwith caused one of our company so to beate him with a billet that it is impossible he should ever recover it. In the performance whereof he made a great outcry, whereupon all the Italians were up in armes, being in number some three score persons, and we but foure and twenty. Howbeit we were (with weapons drawne) prest to defend and offend. The captaine of the ship thereupon demanded Sir Anthony, how any man durst intermeddle in that kind under his commaund ? Whereunto Sir Anthony replied, that it was an injurie tending to the reproach and indignitie of his Sovereigne, which hee neither could, nor would indure ; and therewithall told him, if he would suborne or abet him therein, the one side should welter in their blood. And our side being rather desirous to prosecute this point with swordes then with wordes, Sir Anthonies brother gave the captaine a sound boxe, which was very hardly digested, and much mischief had like to have fallen thereon ; but by meanes of certaine Merchants in the ship, more fearefull of their goods then of the losse of their bloods (and yet fearefull enough of either) pacified, with much adoe, both parties."

We have dwelt on this incident because it was sure to be popularly employed by the dramatists of the day, who took up the whole story of the journey as a fit subject for the stage. We shall come hereafter, on the authority of Sir Anthony Sherley himself, to speak of other occurrences both on the way and at the Court of Persia, and we shall not therefore think it necessary to follow Parry in his not very well digested narrative. We may, however, make a quotation which shows the manner in which the Turks then trained and employed carrier-pigeons (afterwards introduced into this country) for the speedy conveyance of intelligence. Parry feared that his assertion would scarcely obtain credence among his "homebred councitriemen," and all he ventures to say upon the subject is this :—

"When they desire to heare news or intelligence out of any remote parts of their country, with all celeritie (as we say uppon the wings of the winde) they have pigeons that are so taught and brought to the hand, that they will flie with Letters (fastened with a string about their bodies under their wings) containing all the intelligence of occurrents, or what else is to be expected from those partes : from whence, if they shoulde send by camells (for so otherwise they must) they should not heare in a quarter of a yeare, for so long would they be in continuall travel."

Parry enlarges on the singular manners of the Persians, as he saw them during the lengthened visit of Sir Anthony Sherley and his brothers, observing,

"They have not many Bookes, much lesse great Libraries amongst the best Clarkes. They, are no learned nation, but ignorant in all kinde of liberall or learned Sciences, and almost all other Arts and Faculties, except it be in certaine things pertaining to horses furniture, and some kindes of carpettings and silke workes, wherein they excell. They have neither golde nor silver from any mines of their owne, for they have none : howbeit they have money, made of both kindes, in great plenty, together with some small coyne made of copper, like our Bristow tokens."

This, we apprehend is an early mention of Bristol Tokens ; but we know of none issued by tradesmen of London of so early a date as the reign of Elizabeth, or even of James I. Speaking of the customs of the people, Parry states, that after banquetting and carousing, they drinke "a certaine liquor which they call *Coffe*, which is made of a seede much like our musterd seede, which will soone intoxicate the braine like our metheglin." This mention of coffee so long before the introduction of it into England is singular, but Parry does not seem to have known much about it, or the berry from which it was made. Howell speaks of it as a Turkish drink in a Letter to Lord Clifford in 1634.

PARTRIDGE, JOHN.—The worthie Hystorie of the most Noble and valiaunt Knight Plasidas, otherwise called Eustas, who was martyred for the Profession of Jesus Christ. Gathered in English verse by John Partridge, in the yere of our Lord. 1566.—Imprinted at London by Henrye Denham, for Thomas Hacket : and are to bee solde at his shoppe in Lumbarde streate. 8vo. B. L. 35 leaves.

Bibliographers have erred much regarding Partridge : they have made two authors out of one, and one book out of two. (Lowndes' B. M. edit. 1834, p. 1412, edit. 1861, p. 1793). His works are these :

- | | |
|--|--------|
| 1. The History of Plasidas printed in . | . 1566 |
| 2. The History of Astyanax and Polixena . | . 1566 |
| 3. The History of Lady Pendavola . | . 1566 |
| 4. The End and Confession of John Felton . | . 1570 |
| 5. The Treasury of commodious Conceits . | . 1573 |

Thus we see that in 1566 he published three separate poems, although the two first have been included under one title-page, as if they had come out together, and the two last, for no reason, given to a different John Partridge. At present our business is to speak only of the first, which forms ch. ex. of the *Gesta Romanorum*, and is also found in Caxton's "Golden Legend." The story was evidently a great favourite, especially in the early stages of the Reformation, on which account Partridge was mainly induced to "gather it in English verse." He uses the same phrase on other title-pages.

In his dedication to Arthur Dwabene, "marchant venturer," he states that his attention having been directed to the sufferings of this famous man, Plasidas, by "a special friend," he hoped his dedicatee would defend him "against the ravenous Zoilistes, which, at all tymes from the beginning, have bene readie to breathe the fylth of their cancred stomackes upon those most famous works of the excellentest clearkes that ever were, whose bokes I am not worthye to beare." Next comes an address "to the Reader" in verse, exhorting him to patience, which indeed, Partridge was about to put to rather a severe test; and to this succeeds what he heads "The verdictes of the Booke," meaning more properly the subject and moral of the poem: the last of four stanzas is this:—

"Farewell, my friendes, for for your sakes
My author hath abrode me sent :
I passe not for all crabbed crakes,
That Zoilus to make is bent,
For all for you my author meant,
When that in hand his pen he toke,
And at this storie first did looke."

We are told in the outset that Plasidas was Captain of the Guards, in the time of Trajan:—

"This Knight to name had Plasidas,
one whome the King did love
For martiall feates, that in this knight
did shine the rest above.
A wife he had of glistering hew,
of shape both faire and trim,
Of loving minde, of gladsome heart,
and trusty unto him.

By her he had two children fayre,
surmounting Phoebus bright,
Who for their manly courage stout
Compare with him they might."

While Plasidas was hunting a buck, the Saviour appeared to him and called upon him to renounce his idols, to convert his wife, and to be baptized. Plasidas convinces his wife at night, by narrating to her, tediously and inartistically, (for the reader knew all before) what had passed between him and Christ. She too had had a preliminary and preparatory vision, and on the strength of both they and their children are baptized, when he takes the name of Eustas. Satan next plays his part in revenge, and Plasidas and his family, being reduced to beggary, are obliged to escape to Egypt. The Captain of the ship falls in love with and deprives him of his wife, and his two boys are torn from him by a wolf and a lion. He becomes a Shepherd and remains so for fifteen years, when the Roman Empire being assailed by invincible enemies, Trajan searches out Plasidas, finds him, and places him at the head of his army: he is victorious mainly by the aid of two young and brave soldiers, whom he discovers to be his sons, who had been saved from the wild beasts by peasants: he also miraculously recovers his wife. Meantime Trajan dies, and Adrian, enraged that Plasidas and his family had become Christians, has them thrown to Lions, who lick their feet and cannot be induced to assail them. The Emperor next has all four cast into a furnace, but the fire will not burn them, and they joyfully sing to the glory of the Lord. Such is the outline of the wonderful tale, which was believed with the utmost simplicity by our ancestors; but the way in which it is treated by Partridge does no great credit to his skill as a narrator, or to his talents as a poet.

The following is the description, when two knights, who had been dispatched by Trajan to find the retreat of Plasidas, discover him in Egypt at his own poor dwelling:—

"With whom they went, with al their harts,
and their repastes did take,
With such small cheere as he, good man,
at that time could them make.
But when he did revolve in minde
the state that he was in
Sometime with them, good Lord ! therefore
to weepe he doth begin.
Then went he out from Chamber, where
the Knightes did then remaine,
To wash his face, and afterwarde
returne to them againe.

But whilest he was from them a time,
 they thought that it was he,
 Whom they appoynted were to seeke ;
 and so agreed they be,
 At his returne for to demaund
 some licence and some leave
 To see a wound, which sometime he
 in battayle did receave.
 At length he comes, and they to him
 with gentle wordes doe speake :
 Good sir, sayd they, much like thou arte
 to him whome we doe seeke."

They find the wound which they knew he had received in the head, and they carry him away with them to Rome, where he is welcomed with joy by Trajan and his court :—

"From thence they goe to banketting,
 to revels and to play ;
 In dauncing and in minstrelsie
 they spend the lucky day."

After Plasidas has conquered the enemy, Trajan, who was a Christian, leaves the empire to Adrian, a Pagan, who exposes Plasidas, his wife and sons, to a roaring lion, and subsequently to a smelting furnace ; and the last lines are the following :—

"The Ore with flame was thorow hote,
 and they are put therein,
 And joyfully in Christ they all
 to sing do then beginne.
 Thus ended they their mortall race,
 their file was at an ende.
 That we may [so] indure, good Lorde,
 to us thy mercy sende."

We do not recollect any other instance in which "file" is used in this manner for the *thread* of life. This was certainly Partridge's best poem, and we take it to have been his first. It is rather a romance, or novel in verse, than anything else, and it possesses much variety of incident. The author is never particular as to anachronisms, and several times speaks of the roaring guns used in war by the Romans. As to the pronunciation of names he seems to prefer *Plasidas*, with the emphasis on the first syllable, but he has nevertheless no objection to *Plasidas*, with the emphasis on the second syllable, when it better suits his measure.

Among the Cotton MSS. (Calig. A 2) is a metrical version of this story, which is said to be from the French ; and we may suspect that Partridge "gathered" his materials from some foreign original, independently of the *Gesta Romanorum* and Caxton's "Golden Legend."

PARTRIDGE, JOHN.—The notable hystorie of two famous Princes of the worlde Astianax and Polixena, wherin is set forth the cursed treason of Caulcas. Very pleasaunt and delectable to reade. Gathered in English verse by John Partridge, in the yeare. 1566.—Imprinted at London by Henry Denham, for Thomas Hacket: and are to be solde at hys shop in Lumbard streate. Mensis Maij. 7. 8vo. B. L. 12 *leaves*.

This is in every respect a separate publication, with separate signatures, and never formed part of the preceding article, to which it has no relation. It is decidedly inferior, and a comparatively brief notice of it will be sufficient for our purpose. Partridge's "Plasidas" having been successful, he seems to have followed it up immediately by this "history" of Astyanax and Polixena: it relates to their deaths (the first having been thrown from a tower, and the last sacrificed on the tomb of Achilles) after the fall of Troy. Of Astyanax, when seized by the Greeks, we are told—

"The manly boy with manly heart
unto his death doth goe,
And rolles about his seemely eyes
his friendes and foes to knowe.
Unto the top of Castle olde
the Greekes and he doe wende,
And from the hiest toppe thereof
they downwarde do him sende.
The tender corps of Princes bloude,
and Illyons onely joy,
In whome his hope did all consist
for to repaire olde Troie,
Doth now in midst of Illyon towne
lie quite dissolved of life.
The mourning now who can expresse
of noble Hectors wife?"

Agamemnon, in whom "did growe the braunch of faire pitie," wept for the boy, but was unable to restrain his vengeful followers, and Polixena is brought out for slaughter:—

"Wyth bended browes she viewes the host
of Gretians as she goes;
And yet for that with Tyndaris
not one fote she doth lose,
But is as lusty in her way
as best of Gretians all;
No cruell dreade doth once assay
within her bones to fall. * * *
Her face as Roses fresh and sweete
did seeme that they were plaste,

Hir tender lips, hir body eke
 in kirtle being laste.
 Hir fingers long and lyllie white,
 yea, even as the snowe :
 Dame nature in Polixena
 hir power at once did showe.
 No parte of hir misseshapen was,
 but all full well did agree,
 Which caused of the Greekes to weepe
 hir cruell chaunce to see."

If Agamemnon were so pitiful, and the Greeks shed tears, there seems no sufficient reason why the Princess should not have been spared. Even Pyrrhus at first cannot strike the fatal blow, but finally summons resolution, and "hides his sworde within her tender ribbes:" the production is thus wound up :—

"From thence they goe unto their ships
 and homeward thinke to wende :
 The ships be losde, and fate resolved,
 faire winde the Gods have sende.
 Then hoyses they sayle, away they goe
 to see once Greece agayne,
 And, leaving Troie, on foming seas
 they ride and sayle amayne."

We have never had an opportunity of reading Partridge's history of "Lady Pendavola," also printed with the date of 1566, but we apprehend that our loss is not considerable. His poem on the execution of Felton, 1570, may be seen reprinted in the "Phoenix Britannicus." His "Treasury of commodious Conceits," &c. having been originally printed in 1573 was reprinted in 1580 and 1591. It is a collection of information upon all subjects, and it was published by R. Jones, in 4to. as well as in 8vo., although the 4to. impression has not hitherto been noticed. We may here subjoin the respective dates of the registrations of Partridge's three principal poems at Stationers' Hall: "Kynge Plasadas," so there called, was entered by Thomas Hacket in 1565-6: "Astionax and Polipena of Troy," as it is there written, in the same year; and "Lady Pandavolay," so spelt, in 1566-7. See Extr. from the Stat. Reg. I. pp. 136, 137, 152.

PASQUIL'S JESTS.—Pasquils Jests, Mixed with Mother Bunches Merriments. Whereunto is added a doozen of Gullies. Pretty and pleasant to drive away the tediousnesse of a Winters Evening.—Imprinted at London for John Browne,

and are to be sold at his shop in Saint Dunstones Church-yard, in Fleet-street. 1604. 4to. 24 *leaves*.

It appears that a person, who was called Mother Bunch, kept an ale-house in Cornhill at the latter end of the reign of Elizabeth : Thomas Nash mentions her and her "slimy ale" in his "Pierce Penniless's Supplication," 1592, (sign. D) and Captain Tucca celebrates her in Dekker's "Satiromastix," 1602 ; while in an anonymous Play, "The Weakest goeth to the Wall," 1600, the Clown exclaims "Oh ! for one pot of Mother Bunch's ale to wash my throat this misty morning." There is no doubt that she was a real character, although Mother Bunch was only her nick-name.

There are many editions of the collection of Jests named after her : the earliest seems to be that the title of which stands at the head of the present article ; but there were others in 1608, 1609, 1612, 1625, 1629, 1635, 1637 and 1669, the last being the latest of which we have any information : no doubt there were intervening impressions now lost ; and it was a book peculiarly liable to destruction from the nature of its contents, and from the rough handling to which it must have been exposed. The copy before us of 1604, although perfect, has been very ill used ; and we have seen two copies without title-pages, and otherwise incomplete, to which we can assign no dates. The popularity of the work is unquestionable.

There are material differences in the extant editions ; for in the later copies, that is to say in those after 1612, to which we have had access, the "dozen of gulls," mentioned on the title-pages of 1604, 1608, 1609, and 1612, are wanting. This is a material deficiency, but at the same time the "gulls" are not so amusing as the "jests." The number and nature of the "jests" also vary considerably : in the later copies they are more numerous than in the earlier ; and, it seems, that as the book was to be confined to three 4to. sheets, the "gulls" were in time left out to make room for more "jests."

No prefatory matter of any kind is found in the copy of 1604, but the jests begin immediately after the title-page : subsequently, novelty was given by the insertion at the commencement of a pretended account of Mother Bunch : she might have been well remembered in 1604 and forgotten in 1625, and for this reason it may then have been deemed expedient to give some information as to the origin of the stories. Some of the matter inserted after, and even before 1612, appears to have been derived from foreign sources, although

names and places have generally been substituted, so as to communicate to the whole a native complexion. Thus on sign. A 4 b of the edit. in our hands, we have a tale "How one Kingston fayned himselfe dead to trye what his wife would do," which was a very common foreign jest, and is found in Domenichi's *Facetie, Motti e Burle*, 8vo., Venice, 1565, and often republished. So again, we have an anecdote on sign. B 4, "How madde Coomes, when his wife was drowned, sought her against the streame:" this is told in many foreign productions, beginning with Poggio's *Facetiæ*, edit. 1592, p. 41, derived no doubt from the old Latin fable, which may be read in Wright's *Stories of the Middle Ages*, p. 13: it is also in Otto Melander's *Joco-seria*, edit. 1604, p. 220, as in well as Domenichi's popular Italian collection. "How he served another that would have put him downe in his merry Sayings," is also in Domenichi, but in English it is related of a person called "Merry Andrew of Manchester," (sign. B 3). "The Hartfordshire mans answere to the Abbot of London" was employed in Latimer's *Sermons*: whence the Bishop obtained it, half a century earlier, he does not inform us, but it is inserted on sign. C of "Pasquils Jests," 1604.

In the same way it would not be difficult to trace several other "merriments" in this work, and to show how they were afterwards purloined (if, indeed, they were not the common property of jest-mongers) and made use of in more recent assemblages: for instance, "the rich Widow of Abingdon," is in *Coffee House Jests*, 1677, and in numerous others; where, as in the work in our hands, we meet with Sir Thomas More's jest of "a young gentleman who would have kissed a mayd with a long nose," which also enlivens that very entertaining book T. Heywood's "General History of Women," 1624. It likewise occurs in "Oxford Jests," 1684, p. 27, and in "London Jests" of the same date, p. 92, where it is made to do double duty, for, with some trifling changes, it is met with again on p. 217.

The "deceyt of the hope of the covetous man with a turnip," on sign. D 2 b of "Pasquils Jests," 1604, seems in one form or another to have run through nearly all modern languages, and it is one of Grimm's "German Popular Tales." We meet with it in English in "Tales and Quicke Answeres," printed by Berthelet, as well as in "Old Hobsons Jests," 1607, in "Cambridge Jests," 1680, p. 111, where it is attributed to King James I., and in "Oxford Jests," 1684, p. 38, where a rape-root is injudiciously substituted for a turnip. It would be easy to pursue this point farther: the difficulty would be to know where to stop. We have many excellent Jest-books, and it would not be a

matter of unentertaining inquiry to ascertain how, and at what dates, and in what varieties and degrees, they were indebted to each other, as well as to Greek, Latin and Oriental authorities.

We will make a few quotations from the volume in our hands, beginning with the following, on sign. D, because it relates to the manners of the time, and because it seems to be one of the jests not reprinted in subsequent copies: a third reason is, that we do not recollect to have encountered it elsewhere:—

“A tale of a merry Christmas Carroll, sung by women.”

“There was sometime an olde Knight, who, being disposed to make himselfe merry in a Christmas time, sent for many of his Tenants and poore neighbours with their wives to dinner: when having made meat to be set on the table, [he] would suffer no man to drinke, till hee that was master over his wife should sing a Carroll to excuse all the company. Great nicenesse there was who should be the Musician, now the Cuckow time was so farre off. Yet with much adoe, looking one upon another, after a dry hemme or two, a dreaming companion drew out as much as hee durst towards an ill-fashioned ditty. When having made an end, to the great comfort of the beholders, at last it came to the womens table, where likewise commaundement was given that there should no drinke be touched, till shee that was master over her husband had sung a Christmas Carrol: whereupon they fell all to such a singing, that there was never heard such a catterwallowing piece of musike. Whereat the Knight laughed so heartily, that it did him halfe as much good as a corner of his Christmas pye.”

The reader may like to see the way in which the tale from Latimer's Sermons is here related; we therefore quote it:—

“The Abbot, riding on a visitation, came to a place where they had newly builded their steeple, and put out their belle to be new cast. The Abbot, coming neere the townes end, and hearing no belles to ring, in a chafe sayd to one of the townsmen, Have you no bells in your steeple? No, my Lord, quoth he. Then, sayd the Abbot, sell away your steeple. Why so, and please your Lordship? Quoth he.—Because it standeth voyd.—Marry, sayd the man, we may well also sell away another thing in our Church, as well as that, and better too. What is that? (quoth the Abbot.) Mary, our pulpit (quoth he) for this seven yeare we have not had a Sermon in it, nor, I thinke, never shall; but belles I am sure we shall have shortly.”

The “dozen of Gulls,” begin on sign. E 3, in the edit. 1604, under the heading “Here beginne the Gulles,” but in the edit. of 1609, if we recollect rightly, they are called “a Baker's dozen of Gulles.” They all consist of anecdotes of persons who had been made fools of, often to the delight and profit of their companions, some of the tricks being the merest frauds and cheats imaginable. They stand thus in the edit. 1604.

1. The first Gull, upon the wager of the Horse and the Cowe for good travell.

2. The second Gull, upon the wager of leaping.
3. The third Gull, upon a wager of going as fast as a horse, and go all one way.
4. The fourth Gull, upon a wager to hang himselfe.
5. The fift Gull, that lost the wager upon the great Hogge.
6. The sixt Gull, upon a lifting Dogge.
7. The seventh Gull, for the Pigges that were Hennes.
8. The eyght Gull, upon the Gardens.
9. The ninth Gull, that wisht for the Wood.
10. The tenth Gull, that shooke his gloves.
11. The eleventh Gull, upon the Cole-wort.
12. The twelfth Gull, upon the cry of Hounds.

None of these are in copies of the later editions (those after 1612), that we have been able to inspect, excepting that the Gull numbered 11 is included in "Pasquils Jests," 1609: it is the old story of the huge cabbage, and the huger pot that was to boil it. The tenth Gull seems to be of foreign extraction, and is to be found in Domenichi's Collection before mentioned, but we have read it elsewhere.

It is of a young man who, coming to a married woman's double-bedded room (she sleeping separately from her old husband), carried with him a pair of gloves that he might shake them, and the husband fancy it was only the spaniel flapping his ears. The gallant succeeded once, but on trying the experiment again, he ran his head against the husband's bed-post, and being challenged by the old man with "Who is there?" unwarily and gullishly answered "Only the dog."

There are some curious traits of the manners of society in this part of the volume; as in Gull 6, where a countryman comes to London, and goes two or three times to see plays acted. In another (Gull 8) some merry women visit the metropolis in order to see sights—viz. "Cheapside, the Exchange, Westminster, and London Bridge, had beene upon the toppe of Powles, beene at a Beare-garden, scene a play, and had made a Taverne banquet."

The edit. of 1629, in the library at Bridgewater House, consists of 31, instead of 24 leaves. The Editor of it prefixed an Epistle "to the merry Reader," but it is a mere piece of exaggerated nonsense: of Mother Bunch he says, that she was of huge dimensions, and that "she spent most of her time in telling tales, and when she laughed she was heard from Aldgate to the Monuments at Westminster, and all Southwarke stood in amazement." After this Epistle the subsequent lines introduce the Jests.

"These harmelesse lines, that have no ill intent,
I hope shall passe in mirth, as they were meant.
What I intend is but to make you sport,
By telling truth to please the wiser sort :
And what it is that I have aym'd at now
The wise may judge—for Fooles I care not how."

There are no fewer than forty-five jests which are not in the edit. of 1604: one of them is entitled

"The Tanner and the Butcher's dogge."

"A country Tanner that was running hastily through Eastcheape, and having a long pike-staffe on his shoulder, one of the Butchers dogs caught him by the breech. The fellow got loose, and ranne his pike into the dogs throat, and killed him. The Butcher, seeing that his dog was killed, tooke hold of the Tanner and carried him before the Deputy, who asked him, What reason he had to kill the dog? For mine owne defence (quoth the Tanner). Why, (quoth the Deputy) hadst thou no other defence but present death? Sir (quoth the Tanner) London fashions are not like the countries, for here the stones are fast in the streets, and the dogs are loose; but in the country the dogs are fast tied, and the stones are loose to throw at them; and what should a man do in this extremity but use his staffe for his own defence? Marry (quoth the Deputy) if a man will needs use his staffe, he might use his blunt end and not the sharpe pike. True, master Deputy, (quoth the Tanner) but you must consider, if the dog had used his blunt end, and run his taile at me, then had there beene good reason for mee to do the like: but I vow, master Deputy, the dog ranne sharpe at me, and fastened his teeth in my breech, and I againe ranne sharpe at him, and thrust my pike into his belly. By my faith, a crafty knave! (quoth the Deputy) if you will both stand to my verdict, send for a quart of wine, be friends, and so you are both discharged."

Another of the forty-five is the celebrated story of Friar John and Friar Richard, which is well told in Thomas Heywood's *"Εννακτιον"*, or Nine Bookes of various History concerning Women," fol. 1624, before mentioned: it is the old tale of the Monk of Leicester. Not a few others are of Italian origin, and are inserted in the Collections of Domenichi and others: the following speaks for itself.

"The Fooles tricke to fatten the Popes horse."

"I have heard it reported, that the Pope had a horse, who for many excellent qualities was by him highly esteemed, in so much that he made good the old proverbe—'too free to be fat;' for let his Groomes use the utmost of their skill, yet would he not be fat: of which the Pope complaining daily to his Cardinals, Priests and Gentlemen, in a great fury threatned his Groomes to turne them away, if they could not finde a means to fatten this horse. May it please your Holinesse, (quoth his Foole or Jester standing amongst the rest) I will teach you how to fatten him quickly. Let me heare, thou Foole (quoth the Pope): it is good sometimes to heare a foole speake, for a fooles boults is soon shot. May it then please your Holinesse (quoth the Jester) to make him a Cardinall; for so long as they are inferior men, they looke thin and leane, but once a Cardinall and ever after as fat as fooles."

We have only to add that of all the extant impressions of "Pasquils Jestes, mixed with Mother Bunchs Merriments," that of 1609 most

nearly conforms, as regards the "jests," to the one with the title-page of which we have commenced: they vary as they lose their antiquity.

PASQUIL.—Pasquils Palinodia, and his progresse to the Taverne, Where after the survey of the Sellar, you are presented with a pleasant pynte of Poeticall Sherry. *Nulla placere diu, &c.* Horac: *ad mecænatem*.—London, Printed by T. H. for Thomas Snodham, and are to be sold by Francis Parke at his shop in Lincolnes-Inne gate in Chauncerie Lane, 1619. 4to. 16 leaves.

It is not merely singular, but astonishing, that this very well written, pointed, and humourous poem should never have received any notice. The title, indeed, is given, though incorrectly, in *Cens. Lit.* VI. 195, with a wrong date, and without a word to explain the nature and object of the author. Who he may have been we can give no information, but it is quite certain that he was a very practised writer of verse; and in his first stanzas he alludes to a previous production by him, apparently of a not very dissimilar character:—

" Loe, I the man whose Muse whilome did play
A horne-pipe both to Country and the City,
Am now againe enjoyn'd to sing or say,
And tune my crowde unto another ditty.
To comfort Moone-fac'd Cuckolds that were sad
My Muse before was all in hornes yclad;
But now she marcheth forth, and on her backe
She weares a Corslet of old Sherry Sacke.

" Therefore it is not, as in dayes of yore
When bloud-shed and fierce battailes were her song,
And when her Trumpets did *tantara* rore,
Till all her murth'ring Souldiers lay along:
A milder tune she now playes on her strings,
And Carrols to good company she sings,
To all good fellowes that are wise in season.
Listen a while and you shall know the reason."

He goes on to tell us that his Muse having already sung "for the horned crew" without "reaping any praise," she became weary and ran away from him: he, however, compelled her to return, which she did, profanely cursing—

" Of every Cuckold that cries What de'e lacke,"

who had been so ungrateful for her services. She declares that city-husbands have to thank themselves for the inconstancy of their wives, since they pay them too little attention, and leave them alone, while they are spending the money of the family on their own pleasures. The author does his best to pacify his Muse, and resolves to try the effect of "a cup of Sack," observing wittily,—

"Betweene the Muses and the God of wine
There is a league of kindnesse, peace and love:
There consanguinity doth them combine,
Being begotten both of lusty Jove;
So that no Muse, well-bred and truly borne,
Her naturall brothers companie will scorne,
And by their crownes their amity is seene,
One wearing Lawrell, th' other Ivey-greene."

Here we encounter a sort of inconsistency, which is the only real blemish of the poem, because the author treats his Muse entirely as if she were a mortal person, and could walk with him unnoticed about the streets of London, visiting taverns and other places of resort: this he was required to do by the nature of his subject, but he should have induced her to put on some disguise before they started on their peregrinations. As it is, we must take the Muse only to be a personification of his own imaginative faculty, and all that she says and does must be viewed in this light. When they start, they avoid the city on account of its horned inhabitants, the shop-keepers with handsome wives, and proceed to Westminster, passing the place, near St. Clement's Church, where the May-pole had stood: he there exclaims,—

"Alas, poor May poles! what should be the cause
That you were almost banish't from the earth?
You never were rebellious to the lawes;
Your greatest crime was harmlesse, honest mirth."

He apostrophises his "native town" (*Leeds* in the margin), and calls upon the inhabitants, and indeed upon all trades and professions in any part of the kingdom, to restore May-poles with their innocent gambols. Then the author and his Muse pass Britain's Burse (afterwards, and in our time, called Exeter Exchange), and reach Charing Cross, where he laments over its decay, and rejoices that its sister, the Cross in Cheapside, had been repaired. Here he turns back in haste, because his Muse began to find that there were as many *Cornutos* in Westminster as in the city; and before long they enter a Tavern (he does not give the sign, excepting that it had a "bush" at the door), and he humourously enumerates all the various kinds of wine imprisoned in the vaults: these are (as he spells them) Allegant, Claret,

Rhenish, Malligo, Canary, See me Peter, Bastard (of two sorts), Muscadine, Malmsey, &c. He alludes, among other matters, to the siege of Troy and to the enchantments of Circe, observing—

“Tis not the virgin liquor of the grape
That turnes a man into a filthy swine,
A Goate, an Asse, a Lyon or an Ape :
Such beastly fruits spring never from the Vyne:
Brisk blushing Claret, and faire maiden Sherry.
Make men couragious, loving, wise and merry ;
It is adulterous wine that playes the Puncke
And robs men of their reason, being drunke.”

The Tavern they entered appears to have been a sort of “drinking school,” and here, in a room upstairs, they join what the author calls “a good company” of toppers, where they are heartily welcomed. We ought to mention that the day was Shrove-Tuesday, and we have a pleasant description of all the usual sports of the season, such as throwing at cocks, pulling down houses of ill fame by apprentices, &c. with the subsequent consumption of pancakes and fritters, washed down by plentiful libations. All this is extremely vivaciously narrated, and the author’s Muse becomes so exhilarated by the good wine, that she offers to sing the company a song : we are told,—

“And from her sullen humour, which did raigne,
She was transported to a better vaine,
And gan to sing, like to a joviall drinker
In praise of Sack, and tun’d it to the Tinker.”

The tune of “The Tinker,” or “The jovial Tinker,” was then very popular, and many ballads were written to it, as well as the song of the Muse, which thus commences, with an invitation to the other eight Pierides to join in the festivity :—

“Come hither, learned Sisters,
and leave your forked Mountaine,
I will you tell where is a Well
doth far exceed your Fountaine;
Of which if any Poet
doe taste in some good measure
It straight doth fill both his head and quill
with ditties full of pleasure,
And makes him sing, give me Sacke, old Sacke, boyes !
to make the Muses merry.
The life of mirth, and the joy of the earth
is a cup of good olde Sherry.”

Another stanza is as follows, still ringing the praises of Sherry :—

“It is the river Lethe
where men forget their crosses,
And by this drinke they never thinke
of poverty and losses :

It gives a man fresh courage,
 if well he sup this Nectar,
 And cowards soft it lifts aloft,
 and makes them stout as Hector.
 Then let us drink old Sacke, old Sacke, boyes !
 which makes us stout and merry,
 The life " &c.

The virtues of burnt Sack are next celebrated :—

" A quart of Sacke well burned
 and drunke to bed-ward wholly,
 I dare be bold doth cure the cold,
 and purgeth Melancholly.
 It comforts aged persons,
 and seemes their youth to render,
 It warmes the braynes, it fils the vaines,
 and fresh bloud doth ingender.
 Then let us drinke old Sack, old Sack, boyes !
 which makes us warme and merry.
 The life " &c.

There are twelve stanzas, or verses, of this lively lyric, and we wish we had room for the whole of them, as a capital example to some of our dreamy drawlers of dull water-drinking doggrel : we can only add the conclusion, which is just as "merry and wise" as the rest :—

" No care comes neere this fountaine,
 where joy and mirth surpasses,
 And the God of drink stands up to the brink,
 all arm'd in Venice glasses,
 And calls upon good Fellowes
 that are both wise and merry
 That about this spring they wold dance and sing,
 and drinke a cup of Sherry.
 Then let us drinke old Sacke, old Sacke, boyes !
 which makes us wise and merry,
 And about this spring, let us dance and sing,
 and drinke a cup of Sherry."

The author then returns to his original subject in a single stanza, and he was right to be brief, as he could not come up to the spirit and point of the Muse's song. We almost hear the bottles and glasses ringing, while the author ended his poem in these lines :

" Thus sung my Muse, and thus the stormes were laid,
 And she grew debonaire and fairely calme.
 When any Muse with rage is over-swaide,
 Let Poets learne it is a soveraigne balme
 To wet their pipes with good facetious Sherry,
 Which makes them jocond and most sweetly merry :
 And thus I brought her home, wher now she rests.
The feast is done, y'are welcome all my guests.

Aliquando insanire jucundissimum est.

FINIS."

The song is illustrated by marginal notes especially appropriate to it, as *Qui bene bibit bene dormit; Sack sapit omnia; Sine Cerere et Sacco friget virtus*, &c. On the title-page is a woodcut representing the Muse standing by, while a Drawer fills a jug for her from a hogs-head inscribed "*Castalius, or Vinum Hispanense.*"

Nobody has hinted at the existance of this first edition, which we have used: the poem was reprinted in 1634, but there was no impression in 1624, as guessed in *Censura Literaria*.

PAULET, WILLIAM.—The Lord Marques Idlenes: Conteining manifold matters of acceptable devise; as sage sentences, prudent precepts, morall examples, sweete similitudes, proper comparisons, and other remembrances of speciall choise. No lesse pleasant to peruse, than profitable to practise: compiled by the right Honorable L. William Marques of Winchester that now is. Cicero ex Xenoph. *Nec vero clariorum virorum*, &c. Scipio. *Nunquam minus solus*, &c.—Imprinted at London, by Arnold Hatfield. 1586. 4to. 53 leaves.

In Vol. I. p. 92, will have been seen an account of a poem by R. Broughton, upon the death of the old Marquis of Winchester (so created in 1551), which happened in 1571-2. This was the grandfather of the author or compiler of the small work now under consideration, his father having been John Paulet, who only enjoyed the title for about four years: his successor came to it in 1576 and died in 1598, therefore surviving this publication about twelve years. The first notice we have of it belongs to the year 1596, or early in 1597, when Thomas Nash wrote a letter, still extant (MSS. Cotton Jul. C iii.) to his relative Sir Robert Cotton, in which he alluded to the attention the work had attracted. (Hist. Engl. Dram. Poetry, I. 304.) However abundant the copies may have been formerly, they are exceedingly scarce now; but the work is entirely prose, and does not require an extended review: the only interesting part may be said to be that which personally relates to the Marquis. Before we come to the dedication to Queen Elizabeth, as "the high, mighty and his right gracious Sovereigne," we have the following Latin lines of very remarkable construction, since the letters beginning them form *Regina*, the letters

concluding them *Nostra*, and the letters commencing each word of the last line spelling *Angliæ*: they must have cost the writer immense ingenuity in the composition, with a result in no way commensurate with the labour: we give them exactly as they appear in the original, as we know of no similar instance, in any English book, of such painstaking, yet abortive, trifling: the lines are headed—

"Floreat alma diu Princeps precor Elizabetha."

R
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"Roscida solatur rutilans ut gramina Titan
Et radio exhilarat cuncta elementa suo
Grata velut nutrix sic Anglis numina præbens
Judith nostra (Deo præside) clara viget
Nobilis hæc valeat, in scena hac, fœmina semper
Ac nectar gratum libet, in ætherea."

N
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A N G L I Æ.

Above the lines are the royal arms. In the dedication to the queen, after a few introductory observations, the Marquis of Winchester thus speaks of himself:—

"My selfe having passed the morning tide of my time (wherein I should have conversed with the learned for my better instruction) onely in the vaine disports and pleasures of the field, and now, at the Sunne setting, looking back to view the benefit received thereby, do finde the seed of pleasures to render no fruit, and so by defect of learning insueth the effect of Idlenes, being meerly nothing. * * * As Idlenes is the mother of ignorance, so it is the nurse of aspiring and disloyall minds. Neither do I infer heereupon the unlearned to be ill affected, but onely the idle to be woorst disposed. And as the qualities of Idlenes are divers, so are the effects accordingly: some end in mischief, som others waste Time without profit; other some give good instruction of reformation: which last of the three is the whole summe of my travel."

Afterwards he thus mentions his grandfather, the old Lord Treasurer, who had then been dead about fourteen years:—

"My deceased grandfather (most gracious Sovereign), your Majesties late officer and servant, being a president unto his to shun Idlenes, and to performe their duties with all loialtie and obedience, passed many yeeres in Court, as well to manifest the humble desire of his dutifull mind towards his Princesse, as also for the instruction of his posteritie to hold nothing (next unto the true knowledge and feare of God) of like price, as the inestimable comfort of the good opinion and favour of their Sovereigne."

He informs his "friendly Readers" that he had diverted his "idleness" by reading and noting down the wise sentences of older authors: he does not specify any one of them, but arranges their "dictes and sayings" under various heads. Thus, under "Princes and Governors," he writes as follows:—

"I would to God that Princes did make an account with God in the things of their conscience, touching the commonwealth, as they do with men, touching their rents and revenues."

Under "Women" he says,—

"I know not what justice this is, that they kill men for robbing and stealing money, and suffer women to live and steale mens harts."

Among "Pretie sayings in common places" we have these:—

"Thou art such a one as never deserved that one should begin to love, or ende to hate.

"I am sorie to see thee cast away; and it greeveth me to see thee drowned in so small water.

"A brother in words, and a cosen in works.

"Men that reade much and worke little are as bells, which do sound to call others, and they themselves never enter into the church."

We were mistaken in stating, near the commencement, that the work is entirely prose. It contains one couplet, and only one; and if he could do no better, the Marquis was quite right in putting the heaviest fetters on his Muse: *e. g.*—

"Borgias Cleontine, borne in Cicill, had more concubines in his house than bookes in his studie—

"All these were wise and knowen for no lesse,
Yet in the end were overcome with the flesh."

PAULS, ST.—The burnynge of Paules church in London in the yeare of oure Lord 1561, and the iiii day of June by lyghtnyng, at three of the clocke, at after noone, which continued terrible and helplesse unto nyght. Were these greater sinners than the rest? No, &c. Luc. 13.—Imprinted at London by Willyam Seres, dwellynge at the west ende of Powles, at the Sygne of the Hedgehog. 8vo. B. L. 138 *leaves*.

St. Paul's Church having been struck by lightning, and the steeple burned down, on 4th June, 1561, on the 8th of the same month the Bishop of Durham, Dr. James Pilkington, who had only been elected in February preceding, was called upon to preach a Sermon on the calamity, in which he directed attention to the vain and vicious uses to which the church had previously been applied, and spoke of the destruction of the steeple as a visitation from heaven. The Roman Catholics endeavoured to improve the occasion, and in an "Addition" to the Bishop's sermon, (which "Addition" they circulated, among other places, "in the stretes of West Chester,") they attributed the

fire to the anger of God, at the substitution of the Protestant for the Roman Catholic form of Worship. This "Addition, with an Apologie to the causes of brinninge of Paules," was reprinted by the Protestants, and to it was then appended "a Confutation of an Addicion with an Appologie," in which they quoted and answered the objectionable passages of the "Addition" *seriatim*: they followed it by certain questions and answers of a similar character; and such are the contents of the volume now before us. We do not propose to enter at all into the different topics discussed, but merely to extract a passage which contains some information, and at the same time shows the spirit in which the controversy was maintained. Near the commencement of the "Addition" we read as follows:—

"As in Saint Paules Church in London, by the decrees of blessed fathers, every night at midnight they had Mattines, all the fore noone Masses in the Church, with other divine service and contynuall prayer; and in the steeple Antimes and prayers were hadde certayne tymes: but consider howe farre nowe contrarie the Churche hais bene used, and it is no marvaile yf God have sende downe fire to brinne parte of the Churche as a signe of his wrath; and where a reverende Byshop at Paules crosse did exhort the people to take the brinninge of Paules to be a warninge of a greater plage to folowe to the Citye of London, if amendment of life be not had in all estates, it was well said: but we muste adde *Accidentem ad deum oportet credere*, the Scripture sais, he that will come to God must first beleve."

After going at some length into the subject this "Addition" concludes with an exhortation to Protestants, to reject heresy and follow the steps of the good fathers of the ancient faith.

The answer to this production is much longer, and in it the author affirms, what was not denied, and what was indeed very plainly expressed, that the design of the "Addition" was to reconvert Protestants. He, therefore, goes over all the points in tedious detail, replying to each as he proceeds, and ending with what the anonymous writer (it may have been Bishop Pilkington, though we have no proof of it) considered a most convincing condemnation, arguing that the Church had been burned, because God was offended with the laxity of the Reformers. William Seres was employed to print the work, and he put his colophon to it, dated "10 March, Anno 1563," which was in fact the spring of 1564, more than two years after the disaster.

PAYNELL, THOMAS.—This boke sheweth the maner of measyunge of all maner of lande in the felde, and comptynge of the true nombre of acres of the same. Newlye invented

and compyled by Syr Rychard Benese, Chanon of Marton Abbay besyde London.—Printed in Southwarke in Saynt Thomas hospitall by me James Nicolson. n. d. B. L. 4to. 103 *leaves*.

Bibliographers only mention an edition of this work printed by Nicolson in sexto-decimo. As both that impression and the present in 4to. are without date, it is impossible to decide which was the earliest. "The contentes of this boke" are at the back of the title-page, followed by an elaborate introduction, headed, "The preface of Thomay paynell, Chanon of Marton, to the gentle reader." Nicolson printed no work with a date after 1538.

PEACHAM, HENRY.—Prince Henrie revived. Or a Poeme upon the Birth and in Honor of the Hopefull yong Prince Henrie Frederick, First Sonne and Heire apparant to the most Excellent Princes, Frederick Count Palatine of the Rhine, and the Mirrour of Ladies, Princesse Elizabeth, his Wife, only daughter to our Soveraigne James King of Great Brittain, &c. By Henrie Peacham.—London, Printed by W. Stansby for John Helme, and are to bee sold at his shop in Saint Dunstons Churchyard, under the Diall. 1615. 4to. 14 *leaves*.

This is one of the rarest of Peacham's productions, and a copy of it has never been publicly sold. He tells the Princess Elizabeth in the Dedication, that he had written it in Latin as well as in English, although it only appears here in the latter language: he adds that it was composed "the most part in my travailes heere in the Low Countries upon the way, without other helpe then a bad memorie, and my Table booke, and now ended under that star of honour, and Honour of your Grace and all vertuous Excellence, Sir Iohn Ogle, Lord Gouvernour of Utrecht, my noble friend." This epistle is dated "From Utrecht, the of ," and the author apologises for the late appearance of this tract after the birth of the Prince: he boasts in the outset of it, that the Princess had been pleased "heeretofore to

take notice of him and his labours," but he does not mention to which of them she extended her patronage.

At the back of the title-page is an extremely good engraving of the young Prince, without any engraver's name, surrounded by four shields, and this inscription, "Henricus Fred: Com: Palat: Rheni et Bavar D. Filius et Hæres." Underneath are the following lines:—

"Diva anima Augustos haud ementita parentes
Frontis honore, decus Rheni, spes una Britannum
Cresce per immensum, donec virtutibus annos
CÆSAR avos titulis, famâ superâris Olympum.
Henricus Peachamus."

The title-page and Dedication are succeeded by a poem in six Spenserian stanzas, excepting the fifth, which, by some accident, is deficient of a line, although the sense seems complete: they are headed, "To the same most Excellent Princesse." The poem opens thus:—

"Deare Henries losse, Elizas wedding day,
The last, the first, I sorrowed and song,
When laid my reedes for evermore away,
To sleep in silence Isis' shades among;
Dead to the Muse and many-headed throng,
Through hard constraint of fruitlesse Hope compell'd,
And Envie rife, that kills with canckred tongue
The sacred Bay, so honoured of eld,
Though left forlorne, ne now of Phœbus selfe upheld.
"Where are the Summers when the righteous Maid
With ev'nest hand the heavenly Scale did wield,
And golden deed with golden meed repaid?
When Vertue was in price for Vertue held?
When Honours daintie but desert did guild,
And Poesie, in graces goodly seeme,
Rais'd her high thought with straines that Nectar still'd?
They are ascended with that glorious Queene,
And she, alas! forgot, as she had never beene."

These stanzas (not very complimentary to the living) are better than any part of the body of the work, which is in somewhat uncouth and harsh couplets, the author in the use of a few words aiming at an imitation of a more antique style: this may be seen in the very outset:—

"Now, jocund Muses, to a hig[h]er string
We tune our Lyre, a loftie Theame to sing,
And leave a while the vale, to mounten up
With bolder wing Parnassus heavenly top."

Again, just afterwards, we have these lines:—

"I may not rash aread, but this I wot
How Janivere his bitter rage forgot,
For lustie greene y'chang'd his frostie gray,
As if he wooed the sweet and daintie May."

And so on more or less throughout, though now and then the author seems to forget himself, and to mingle the modern style with the ancient. This remark will apply to the subsequent passage:—

“But as ore Hæmus, when the morne bath drawne
Her purple Curtaines, after early dawne,
To lay to view the goodly golden pawne,
Her new borne sonne y’wrapt in Rosie lawne;
Who now, aware of his watrie bed,
Off shakes the dew from his bright burnish’d head,
And with Ambrosian smile, and gentle cheare,
Revives the world that wanted him whileare,
So us, thine owne, thou gladdest with thy birth,
The welcome-welcomst stranger upon earth.”

The following is a pretty enumeration of the flowers, which the earth is to produce for the young Prince:—

“Wood-Nymphes the shadie violets shall pull,
And bring thee Lillies by whole baskets full;
Some crop the Rose, to shew thee how in graine
That crimson Venus bleeding hand did staine;
How from that daintie daughter of the morne,
And silken leaves thy lovely selfe art borne;
Or Primrose, with the Kings enamell’d cup,
(Whose Nectar Phœbus early quaffeth up)
The Amaranth arraied in velvet still,
Sweet Rhododaphne, and the Daffadill;
Soft Marjoram, the yong Ascanius bed,
When Cupid kist and courted in his sted;
The fraile Anemon, Hyacinths soft,
The Ladie-glove, Coronis weeping oft,
And whatsoever else the pleasant spring
Throwes from her bosome formost flourishing.”

A marginal note is inserted opposite the couplet “How from that daintie daughter,” &c. in these terms, “As descended from the united Rose of Lancaster and Yorke:” opposite the mention of Ascanius we read “Virg. Aeneid 1,” and these explanatory comments are everywhere freely supplied.

The poem has no design, but is a rambling laudatory and emblematical composition, far from discreditable to Peacham’s taste, scholarship and general knowledge, if we are to take literally what he says in the dedication respecting his want of helps and literary references. He has certainly left nothing better behind him.

PEACHAM, HENRY.—An Aprill Shower; shed in abundance of Teares for the Death and incomparable losse of the right noble, truly religious and virtuous Richard Sacvile,

Baron Buckhurst and Earle of Dorset. Who departed this Life upon Easter day last, being the 28th of March, at Dorset House. By Henry Peacham. *Sublatum oculis quærimus invidi*.—London, Printed by Edw. Allde. 1624. 4to. 8 leaves.

This, we apprehend, is also one of the scarcest of Peacham's works, as we never saw more than one copy of it. He was an industrious compiler, and wrote prose in a correct and cheerful style, but he had less merit as a poet: the volume in hand has even fewer claims than usual, and as he was at that date a retainer in the family of Lord Dorset, it is probable that he manufactured the piece as a tribute to his patron: he tells the widowed Countess, in his dedication, that he had been "more obliged to the late Earl than any other of his rank" in the kingdom. After the dedication we have a Latin Epitaph followed by these lines, headed—

"His Monument to the Reader.

"Who thinkes that Dorset lyes interred
Here under, thinke that they have erred ;
For 'tis not hee, tis but the Case
Wherein this precious Jewell was.
Who seekes for him must ask of Fame,
Who registers his honourd name ;
Or search the hearts of friends, where hee
Is lodg'd, and living like to bee.
And if not heere, to Heaven ascend,
There sure he lives, world without end;
For though with mee his dust doth lie,
Beleeve it, Dorset cannot die."

This is sufficiently forced and constrained, but still it is the best thing the author has here to offer. The "Elegy" is in couplets, and we quote the following lines, because they inform us that the Earl (the grandson of the joint-author of "Ferrex and Porrex") was himself a poet, and had written lines so charming that Peacham had never read sweeter. Of course, we must make full allowance for the enthusiasm of a dependant upon the Earl, who, as a "great Mæcnas of all Poesie," had given encouragement to one of its least inspired professors.

"Who better vers'd in Scripture and the Text,
The ancient Fathers, and our writers next?
Mine eyes, I heere a-vow, did never read
Lines sweeter then did from his pen proceed.
Rare Poet sure was Dorset: therefore hee
Was great Mæcnas of all Poesie.

What state, what traine, what order, house kept hee
 At his faire Knowle, a Paradise to mee!
 That seem'd for site a Court for greatest Prince,
 The Home of Honour and Magnificence,
 Where every day a Christmasse seem'd, that fed
 The neighbour poore, that else had famished."

Peacham afterwards has "a double vision" (he may have seen double when lauding the excellences of his patron) in which he describes the Earl under the not very novel figure of a laurel, which being cut down, "the Muse lost her friend." The author seems to have been rather hard driven to produce the requisite quantity of verse, and the four subsequent lines, in large type, fill the last page:—

"Noblest Dorset, dead and gone,
 My Muse, with Poesie have done,
 And in his grave now throw thy pen :
 Set downe, and never rise agen."

When Poets were buried of old, it was not unusual for their literary friends to throw their pens into the grave: such was especially the case with Spenser, and in that instance not only the pens, but the elegies themselves were interred: Camden in his "Annals" tells us, that Spenser's "hearse was attended by the gentlemen of his faculty, who cast into his tomb some funeral elegies, and the pens with which they had been written." If Peacham really "threw his pen" into the grave of Lord Dorset, he soon furnished himself with another, and in the later years of his long life (for he began authorship in 1577, and probably did not cease until near the Restoration) he must mainly have supported himself by it.

PECKE, THOMAS. — *Parnassi Puerperium*: or some Well-wishes of Ingenuity, in the Translation of six hundred of Owens Epigrams; Martial de Spectaculis &c. and the most select in Sir Tho. More. To which is annexed a Century of Heroick Epigrams, &c. By the Author of that celebrated Elegie upon Cleaveland, Tho. Pecke of the Inner Temple, Gent. &c.—Printed at London by J. Cottrel for Tho. Basset &c. 1659. 8vo. 100 leaves.

In his address "to the ingenious Reader," which follows the title, the author again takes credit to himself for his elegy upon Cleveland. Latin lines, signed P. Piscator (Payne Fisher) precede the translations of Owen's Epigrams. The version of Martial's "*Liber de Spec-*

taculis," selections from Sir Thomas More's Epigrams, and Pecke's "Heroic Epigrams," have distinct titles. The pagination ceases at p. 184, and a Latin Letter from the author to the Bishop of Exeter, some lines headed "The Printer to the Reader," and others "Upon Cottrel the printer," abusing him for the *errata*, (a list of which closes the volume) fill the three last leaves. Pecke does not appear to have written any other production; and his original epigrams show that he had not gained much point or spirit from the poets he translated.

PECKHAM, GEORGE.—A true Reporte of the late discoveries, and possession, taken in the right of the Crowne of Englande, of the New-found Landes by that valiaunt and worthye Gentleman, Sir Humfrey Gilbert Knight, &c. Seene and allowed.—At London, Printed by J. C. for John Hinde, dwelling in Paules Church-yarde, at the signe of the golden Hinde. Anno 1583. 4to. 35 *leaves*.

It is not our intention to give an account of the body of this important work, because it is reprinted at large in Hakluyt's *Voyages*: all we wish is to extract and notice some preliminary and laudatory verses by several of our famous old Navigators, such as Sir Francis Drake, Sir John Hawkins, Sir Martin Frobisher, (the two last not then knighted) besides others by less distinguished commanders, viz., Capt. Bingham, (afterwards Sir Richard) Capt. Chester, and Anthony Parkhurst: the last does not appear to have been connected with the sea. This was the undertaking in which Sir Humfrey Gilbert lost his life, and he is spoken of as dead in the course of the tract.

The verses themselves have little merit, but great interest on account of the writers, and they are not known to have produced any others either of an earlier or subsequent date; and their object was to attract attention to the undertaking, and to the laudable exertions of a gallant sailor, who had perished soon after his discovery of Newfoundland. We may pass over four six-line stanzas by Sir William Pelham, and come to Drake's lines, which stand next, and are thus headed:—

"Sir Fraunces Drake Knight in commendation of this Treatise.

"Who seekes by worthie deedes to gaine renowne for hire,
Whose hart, whose hād, whose purse is prest to purchase his desire,
If anie such there bee that thirsteth after Fame,
Lo, heere a meane to winne himself an everlasting name!

Who seekes by gaine and wealth t' aduance his house and blood,
 Whose care is great, whose toile no lesse, whose hope is all for good,
 If anie one there be that covettes such a trade,
 Lo, heere the plot for common wealth and private gaine is made !
 He that for vertues sake will venture farre and neere,
 Whose zeale is strong, whose practize trueth, whose faith is void of feere,
 If any such there bee inflamed with holie care,
 Heere may hee finde a readie meane his purpose to declare :
 So that for each degree this Treatise dooth unfold
 The path to Fame, the prooffe of zeale, and way to purchase golde.

FRAUNCES DRAKE."

The lines of Sir John Hawkins are called:—

" Mr. John Hawkins, his opinion of this intended Voyage.

" If zeale to God, or countries care, with private gaines accesse,
 Might serve for spurs unto th' attempt this pamphlet doth expresse,
 One cost, one course, one toil might serve at ful to make declard
 A zeale to God, with countries good, and private gaines regarde.
 And for the first, this enterprise the name of God shall founde
 Among a nation in whose eares the same did never sounde.
 Next, as an endles running streame her Channels doth discharge
 That swell above theyr boundes into an Ocean wide and large.
 So England, that is pestered nowe, and choakt through want of groūd,
 Shall finde a soile where roome inough and profit doth abounde.
 The Romans when the number of their people grewe so great,
 As neither warres could waste, nor Rome suffice them for a seate,
 They led thē forth by swarming troupes to forraine lands amaine,
 And founded divers Colonies unto the Romaine raigne.
 Th' Athenians us'de the like devise, the Argives thus have doone,
 And fierce Achilles Myrmidons when Troy was over runne.
 But Rome nor Athens nor the rest were never pestered so
 As England, where no roome remaines her dwellers to bestow,
 But shuffled in such pinching bondes as very breath dooth lacke,
 And for the want of place they crawl on one anothers backe.
 How noble then shall they provide that for redresse heerein,
 With ready hand and open purse this action dooth beginne :
 Whence glory to the name of God, and countries good shall spring,
 And unto all that further it a private gaine shall bring.
 Then, noble youthes, courageously this enterprise discharge,
 And age that cannot manage Armes let them support the charge.
 The yssue of your good intent undoubted will appeare
 Both gracious in the sight of God, and full of honour heare.

JOHN HAWKINS."

Frobisher's contribution was a small one, and it has been hitherto unmentioned:—

" Maister Captaine Frobisher, in commendation of the voyage.

" A pleasaunt ayre, a sweete and fertill soile,
 A certaine gaine, a never dying praise,
 An easie passage void of lothsome toile
 Found out by some, and knowen to mee the waies :
 All this is there, then who will refraine to trie,
 That loves to live abroad, or dreads to die ?

MARTIN FROBISHER."

The word "Finis" is printed at the end of what is called, in the running title, "A Discourse of Western Discoveries;" but the tract

is not complete without three additional leaves of "The Contentes of the Articles of Assurance betweene the the Principall assignes of Sir Humfrey Gilbert, Knight, and the foure sortes of adventurers with them in the voyage for the Western Discoveries." George Peckham (afterwards Sir George Peckham) dedicated the work to Sir F. Walsingham, as the great promoter of undertakings of the kind, and dates from Oxford, calling himself "your Honours poore Scholler."

PEEKE, RICHARD.—Three to One, being an English Spanish Combat performed by a Western Gentleman of Tavystoke in Devonshire with an English quarter staffe against three Spanish Rapiers and Poniards at Sherries in Spaine the fifteene day of November, 1625. In the presence of Dukes, Condes, Marquisses and other great Dons of Spaine, being the Counsell of Warre. The Author of this Booke, and the Actor in this Encounter, R. Peecke. —Printed at London for I. T. and are to be sold at his Shoppe. 4to. 18 *leaves*.

We call attention to this rare tract principally on account of the verses by John Davies of Hereford, subscribed with his initials, at the end of it: they have hitherto been passed over, although in some respects, as a mere unpretending narrative, better than much else that voluminous and tedious versifier left behind him: they occupy the four last pages, and are composed in an easy ballad measure. The prose portion professes to have been written by Richard Peeke, Peecke, or Pyke, and merely relates, in a very plain manner, how he went to Cadiz with the Earl of Essex, and a large armament in the autumn of 1625, and how, having been surprised and taken prisoner, he fought first against a Spanish Champion, and afterwards against three soldiers, he being armed only with a quarter-staff: his life was promised him if he overcame his enemies, and being successful, the Duke of Medina Sidonia nobly rewarded him for his courage and skill, and afterwards sent him to the King at Madrid, from whence he was conveyed to England. In London he was introduced to King Charles to whom he dedicates his relation. After a prefatory stanza, as common-place in thought as was usual with Davies, the old writing-master of Hereford proceeds thus:—

"I will not instance in the great,
Placed in Honors higher seate,
Though vertue in a Noble Line
Commends it, and the more doth shine ;
Yet this is proov'd by Sword and Pen,
Desert oft dwells in private Men.

"My prooffe is not farre hence to seeke :
There is at hand brave Richard Peecke,
Whose worth his foes cannot revoke,
Born in the Towne of Tavystoke,
In Devon, where Minerva sitts
Shaping stout Hearts and Pregnant Witts."

From thence Davies briefly goes over the main incidents of the prose portion of the tract. When Peeke was brought out of prison in Spain before the Duke and the Council of War, they asked him with whom he had to fight? He answered :—

"Of thousands whom in Warre you use
Not one (quoth Peeke) doe I refuse.
A chosen Champion then there came,
Whose heeles he tript, as at a game,
And from his hand his Rapier tooke,
Presenting it unto the Duke."

Next Peeke overcame three Spaniards at once with a quarter-staff, and the pedagogical poet concludes his ballad :—

"If thus his very Foes him lov'd,
And deedes against themselves approov'd,
How should his friends his love embrace,
And yield him countenance and grace !
The praise and worth how can we cloke
Of manly Peeke of Tavystoke?"

We are informed that the tradition of his achievement was long preserved at Peeke's native place.

PEELE, GEORGE.—The Tale of Troy. By G. Peele, M. of Artes in Oxford.—Printed by A. H. 1604. 48mo.

The size of this book is only one-and-a-half inch high and one inch broad, and as there was not room for more information on the title-page, some was added in this of colophon—"London, Printed by Arnold Hatfield, dwelling in Eliots court in the Little old Baylie, And are to be sold by Nicholas Ling. 1604." The "Tale of Troy" was originally printed in 1589 as a supplement to Peele's "Farewell" to Sir John Norris and Sir Francis Drake; and there is no doubt that it had appeared in the diminutive form of a *thumb-book* before 1596, because in that year it

is expressly mentioned by Nash in his "Have with you to Saffron Walden," sign. I. No copy of an earlier re-impression in this shape than that before us, of 1604, is known. The variations between it and the first edition in 1589, 4to. are numerous and considerable, and we may presume that they were introduced by Peele not long anterior to his death, in or just before 1598. He was, there is little doubt, son to Stephen Peele, a book-selling ballad-writer, who became free of the Stationers' Company in Nov. 1570. As a specimen of the changes George Peele made in his "Tale of Troy," we may quote the opening in 1604, which is very different from the commencement in 1589 :—

"In that worlds wounded part, whose waves yet swell
With everlasting showers of teares that fell,
And bosom bleeds with great effuze of blood
That long war shed, Troy, Neptunes city, stood,
Gorgeously built, like to the house of Fame,
Or court of Jove, as some describe the same,
Under a prince, whom for his happy state
That age surnam'd Priam the fortunate,
So honour'd for his royal progeny,
Blest in his queen, his offspring and his country." &c.

Here, besides other noticable changes, eight lines of the original impression of 1589 are extended to ten lines. Again, a little farther on, we read thus in the diminutive edition of 1604 :—

"His court presenting to our human eyes
An earthly heaven or shining paradise,
Where ladies troop'd in rich disguis'd attire
Glist'ring like stars of pure immortal fire.
Thus happy Priam." &c.

The two last lines are not found in the edition of 1589, and in many other places similar omissions are supplied, and words almost arbitrarily altered. Into the minor discrepancies, we cannot enter, but in reference to the story of Troilus and Cressida, about the middle of the poem, we meet with this new tribute to Chaucer in 1604—

"Read as fair England's Chaucer doth unfold,
Would tears exhale from eyes of iron mould."

It is to be remembered that Homer says nothing about the loves of Troilus and Cressida, so that Peele naturally referred to Chaucer.

There can be no reasonable doubt that the tract purporting to consist of "The merry conceited Jests of George Peele" was first printed very soon after the death of the poet, but the earliest exemplar recorded of it, 1607, is precisely the same as all subsequent copies: it was printed by T. Creede, and the following lines were put upon the title-page and were continued ever afterwards.—

“Buy, reade and judge ;
 The price doe not grudge :
 It will doe thee more pleasure
 Then twice so much treasure.”

He is the only old poet (Skelton excepted) of whom a series of jests are recorded, some of which were worked up into the comedy of “The Puritan, or the Widow of Watling Street,” printed in the same year that the first known impression of Peele’s Jests bears date. The success of the play most likely occasioned a reprint of the Jests in 1607.

PEMBROKE, EARL OF, AND SIR B. RUDYERD.—Poems written by the Right Honorable William Earl of Pembroke, Lord Steward of his Majesties Household. Whereof many of which are aunswered by way of Repartee by Sr Benjamin Ruddier, Knight. With several distinct Poems, written by them occasionally and apart.—London Printed by Matthew Inman &c. 1660. 8vo. 63 *leaves*.

Nearly all the poets of the times in which William Herbert Earl of Pembroke lived, including Ben Jonson, Chapman, and Davies, addressed him in tributary and complimentary verses, but none of his own productions were printed until some time after his death, when this volume appeared, edited by John Donne, the son of the celebrated Dr. Donne, Dean of St. Paul’s. Some of the pieces seem to have been addressed to the Countess of Devonshire, to whom the work is dedicated ; and, according to the editor’s statement in a few lines “to the Reader,” many were published from copies furnished by Henry Lawes and Nicholas Lanier, who had set them to music. Those poems of which the Earl of Pembroke was the author have the initial P. preceding them, while those of Sir Benjamin Rudyerd are distinguished by an R. That others by different hands are included there can be no doubt, and among these, on p. 66, we find Ben Jonson’s celebrated epitaph on the Countess of Pembroke, sister to Sir P. Sidney. The following by Lord Pembroke is a good specimen of his ingenuity and grace of expression :—

“Ladies, flee from Loves sweet tale ;
 Oaths steeped in tears do oft prevail :
 Grief is infectious, and the air,
 Inflamed with sighs, will blast the fair.”

Then stop your ears when lovers cry,
Lest yourself weeping with soft eye
Shall with a sorrowing tear repay
That pitty which you cast away.

“Young men, flee when Beauty darts
Amorous glances at your hearts :
A quick eye gives the surer aim,
And ladies lips have power to maim.
Now in her lips, now in her eyes,
Lapt in a kiss or smile, Love lyes :
Then flee betimes, for onely they
Do conquer Love that run away.”

By far the greater number of poems are assigned to Lord Pembroke, and those attributed to Sir Benjamin Rudyerd are generally of inferior merit, and scarcely support the character for wit, as well as learning, which Ben Jonson assigned to the author in three Epigrams upon him, printed in 1616, and with others dedicated to the Earl of Pembroke. The subsequent lines by Rudyerd, “on the Countess of Pembroke’s picture,” refer of course to the sister of Sir Philip Sidney :

“Here (though the lustre of her youth be spent)
Are curious steps to see where Beauty went ;
And for the wonders in her mind that dwell,
It lyes not in the power of pens to tell.
But could she but bequeath them when she dyes
She might enrich her sex by legacies.”

The editor informs us that he had other poems in his hands, which “in the next impression” should supply the place of such as were “a little more wanton than the rest,” but the volume was never reprinted.

In some copies certain leaves are cancelled, and the paging is therefore irregular, but the one we have used is quite perfect.

PERSILES AND SIGISMUNDA.—The Travels of Persiles and Sigismunda. A Northern History &c. The first Copie beeing written in Spanish ; translated afterward into French ; and now last into English.—London, Printed by H. L. for M. L. &c. 1619. 4to. 203 leaves.

The publisher informs Lord Stanhope, to whom he dedicates this translation from Cervantes, that he did not know by whom the version had been made. In a few lines to the Reader, the anonymous translator states that he undertook the task from importunity and idleness, and that *præstat nugæ agere, quam nihil agere*. The name of the

original author is not mentioned, but it is merely said that "he is a Spaniard." Cervantes states in the introduction to *Don Quixote*, Part II., that it was then nearly ready for publication.

PETERS, HUGH.—The Tales and Jests of Mr. Hugh Peters, Collected into one Volume. Published by one that hath formerly been conversant with the Author in his life time. And dedicated to Mr. John Goodwin and Phillip Nye. Together with his Sentence, and the manner of his Execution.—London, Printed by S. D. and are to be sold by most of the Book-sellers in London. 1660. 4to. 22 leaves.

This book must have been compiled very soon after the execution of Peters, which took place on 16th August, 1660. It may be considered remarkable in one respect, for it says nothing of the imputation against him that he had been an actor—"the Jester, (or rather a Fool) in Shakespear's Company of Players," which is found in the memoir of him under the title of "England's Shame or the Unmasking of a Politick Atheist," by "William Yonge, Dr. Med." printed in 1663, 12mo. p. 8, and where "his former employment in the Playhouse" is also mentioned. (See the next Art.) The story may be wholly untrue; for it seems unlikely that, if true, it should not have been made use of three years earlier by the collector of "The Tales and Jests of Mr. Hugh Peters," now in our hands, when it would so well have answered his purpose.

Yonge's Memoir of 1663, is preceded by an engraving of Peters in a pulpit with three labels coming from his mouth, on one of which is "Blasphemy," on another "Rebellion" and on the third "Heresie," with the following inscription also, "I know you are good fellows, stay and take the other glass," referring to the action of the preacher, who is just turning his hour-glass. This incident is given as Jest 50 in the book before us—

"How Mr. Peters' preached three hours on a Fast-day.

"Mr. Peters having on a Fast-day preached two long houres, and espying his glasse to be out after the second turning up, takes it in his hand, and having again turned it, saith, 'Come, my Beloved, we will have the other glasse, and so wee'le part.'"

"The Epistle Dedicatory," to Goodman and Nye, speaks of them and Peters as "a triplicity of traitors," and calls Peters "a second Scoggin,"

whose jests, after the lapse of about a century, were still popular: we are told that "Archee was a fool to him," though both of them, by reason that "fortune favours fools," had secured "a good estate." It is subscribed by the publisher, S. D., and is succeeded by "The Contents of the Tales and Jests of Mr. Hugh Peters," 60 in number, some long, and others very short. The longest is the first, "How Mr. Peters, being belated on a Journey, lodged at a miller's house, and what passed between him and the Miller," which is nothing more than a reserving up of the old story of "M. Patelin," which has been converted into our modern afterpiece "No Song no Supper." Not a few of the stories are mere repetitions of earlier jests, with a somewhat different application, as the subsequent, which is told in several other places, will establish:—

"How Mr. Peters rode through the Strand."

"Mr. Peters riding very fast through the Strand, a Gentleman coming by was minded to make him stop, and to that end called after him; and coming to his speech, saith he—Sir, pray what Proclamation was that that was just now out? Mr. Peters (being angry to be stayed upon so frivolous a question) answered, he might see that on every post.—I cry your mercy, said the Gentleman, I took you for a post, you rode so fast."

The original, where the inquiry relates to a play-bill and not to a proclamation, is in John Taylor's "Wit and Mirth," about 1620, extracted in "Memoirs of the Actors in Shakespeare's Plays," p. 218, where other transmutations of the same jest are mentioned. Some of the stories of Hugh Peters are however new, and apply especially to the times when he lived, as the following:—

"How Mr. Peters visited the Earle of Pembroke."

"M. Peters taking occasion to visit the E. of Pembroke, he salutes his honour in this manner: My Lord, I am come to see you, and intend to dine with you; and because you shall not want company, I have brought one of the seven deadly sins along with me, viz., Col. *Pride*, and have brought the Devil too, Col. *Dragon*: at which jest they all laughed and were well pleased."

The next, must have run the gauntlet in other books of the same kind, but we do not recollect where, and it is worth quoting:—

"How Mr. Peters discoursed with a Tradesman."

"Mr. Peters, coming into a Tradesman shop in London, observed the Master to be very bountiful of his complements and congees; whereupon quoth he, "Well said, honest friend: it is a good sign that thou wilt never break, thou dost bend so much."

The last we shall extract has true wit in it of another kind:—

"How Mr. Peters took an affront on the Exchange."

"Mr. Peters walking at full Change time on the Royal Exchange, a certain person comes to him, and whispering in his ear, sayes to him—Mr. Peters you are a Knave, or else you had never gained so much wealth as you have. Say you so? said he: Marry, if you were not a fool, you would be a Knave too."

Some of his jests, and those the most profane and indecent, are alluded to in the mock-sermon on his death, first printed (according to Lowndes) in 1659, but our copy is dated 1680 (no doubt a reprint), and must have come out after the execution of Hugh Peters: on p. 10, we read—"As when our departed Brother told the story of his being in Heaven and Hell, and the tale of Puss in her Majesty."—The first is Jest 45, and the last, Jest 7 of the present Collection.

There must have been three distinct impressions of "The Tales and Jestes of Hugh Peters." We have seen the beginning of one and the end of another, both editions differing materially from that above described. In the first, the Jestes in the Contents are only 59, instead of 60; and, excepting the first and second, they are not numbered: in the second imperfect copy the Jestes are marked with Roman numerals. The typography is also different in several places. The copy before us contains two Jestes (24 and 25) not in either of the others, and the numbers are repeated afterwards, so that they do not disturb the general sequence up to 60, where the tract ends.

What is just said shows the extreme popularity of the book, and we do not find that the circumstance of three separate impressions has been elsewhere mentioned.

PETERS, HUGH.—England's Shame, or the unmasking of a Politick Atheist: Being a Full and Faithful Relation of the Life and Death of that Grand Impostor Hugh Peters. Wherein is set forth his whole Comportment, Policies and Principles, exercised from the Ingres, in the Progress, and to the Egress of his Unhappy Life. By William Yonge, Dr. Med.—London, Printed by Da. Maxwel, for Theodore Sadler, next Door to the Golden Dolphin, over against Exeter House in the Strand. 1663. 12mo. 60 leaves.

Our reason for noticing this very abusive and catch-penny book is to quote from it the very terms of a passage which shows that the players at the Blackfriars and Globe Theatres were formerly known as "Shakespeare's Company;" at least they are so called by Dr. Yonge. After stating that Hugh Peters was born and brought up near Foy, and

from thence sent to Jesus College, Cambridge, from which he was "expulsed," the author proceeds thus:—

"He as an exile hastens to London, in assurance to finde therein men of his temper, with whom he might associate and solace himself, and in a short time fitted him for the life of a Stage-player in a common society, from whence, after venting his frothy inventions, he had a greater call to a higher promotion; to be the Jester (or rather a Fool) in Shakespeares Company of Players: *Omne simile est appetibile sui similis*, every like desires his like. There he so long sported himself with his own deceivings, till at last, like an Infidel Jew, he conceived preaching to be but foolishness, and time spent in Gods House to hear his Oracles was a means to destroy his, and his complices vain recreations." p. 7.

The above shows also that "Shakespeare's Company" was not "a common society," of players, and that it was considered promotion to be engaged as a comedian in it. The incident, probably, is a mere fabrication for the sake of stigmatising Peters, whose "former employment in the Play-house" is again glanced at on p. 14.

The substance of what we have just quoted is repeated in a tract called "Arbitrary Government displayed to the life, in the illegal Transactions of the late Times under the tyrannick Usurpation of Oliver Cromwell," London, 1690. The company of players in which Peters is supposed to have enlisted is there called "Shakespeare's," and it is added that the parts in which Peters usually figured were those of "the Clowns."

It appears that Dr. Yonge had resided at Milford Haven, and that Peters, being sickly, was quartered in his house on his return from Ireland. If we may believe the author, he "exhibited the charge of high treason against Peters for conspiring the death of our martyred King," in consequence of which Peters was executed at Charing Cross with other regicides.

PHAER, THOMAS.—The seven first bookes of the Eneidos of Virgill, converted in Englishe meter by Thomas Phaer Esquier, sollicitour to the king and quenes majesties, attending their honorable coūsaile in the Marchies of Wales. —Anno 1558. xxviiij Maij. 4to. B. L. 86 leaves.

This is the second appearance of any part of Virgil in English, without taking into account Gawin Douglas's Scottish version of the Æneid, which came out in 1553. The Earl of Surrey's second and fourth Books were printed by Richard Tottell with the date of "xxi

day of June, An. 1557." Nevertheless, in obvious ignorance of this fact, Phaer claims in a postscript to have first "set the gate open," and he adds the date at the end of the 7th book as follows: "Per Thomam Phaer, in foresta Kilgerran, finitum iii Decembris. Anno 1557." He places the date when he finished each book at the end of it, together with the number of days it had occupied him: thus we have "opus xii dierum," after the 7th book. The printer's colophon (there was no room for the information, owing to the architectural ornaments, on the title-page) is as follows:—"Imprinted at London, by Jhon Kyngston, for Richard Jugge, dwellyng at the North doore of Poules Church, at the signe of the Bible. Anno 1558. *Cum privilegio ad imprimendum solum.*"

The date at the end of Book 7 being 3rd Dec. 1557, and that on the title-page 28th May, 1558, the interval was probably employed in the then slow operation of printing.

No more of the work came out during Phaer's life: the nine first books and part of the tenth were published in 1562, which was after the translator's death; and from the dedication by William Wightman, "Receptour of Wales," dated 6th July, 1562, it appears that Phaer had died at his house in Kilgerran Forest, Pembrokeshire, of a hurt he received in his right hand, so that the last lines of his translation of Book 10 were signed with his left—"Thomas Phaer olim tuus, nunc dei."

Barnaby Googe printed "An Epitaphe of Maister Thomas Phayre" among his Eglogs, Epytaphes and Sonnettes in 1563 (see Vol. I. p. 318), and there he speaks of Nicholas Grimoald as having made some attempt at a translation of Virgil: he mentions also the Earl of Surrey and Douglas, and the whole may be here quoted, as we are not aware that the Epitaph has ever been printed entire between 1563 and the present day: we have ourselves made a brief quotation from it on p. 319 of our first vol., but we here subjoin it:—

"The hawtie verse that Maro wrote
made Rome to wonder muche,
And mervayle none, for why, the Style
and waightynes was suche,
That all men judged, Parnassus Mownt
had clefte her selfe in twayne,
And brought forth one that seemd to drop
from out Minervaes brayne.
But wonder more may Bryttayne great,
wher Phayre dyd florysh late,
And barreyne tong with swete accord
reduced to suche estate,
That Virgils verse had greater grace
in forrayne foote obtaynde,

Than in his own, who, whilst he lyved,
 eche other Poets staynde.
 The noble H. Hawarde once,
 that raught eternall fame,
 With mighty style did bryng a pece
 of Virgils worke in frame;
 And Grimaold gave the lyke attempt,
 and Douglas wan the Ball
 For famouse wyt in Scottysh ryme,
 had made an ende of all.
 But all these same dyd Phayre excell,
 I dare presume to wryte,
 As muche as doth Apolloes Beames
 the dymme Starre in light.
 The envious fates (O, pitye great)
 had great disdayne to se
 That us amongst there shuld remayne
 so fyne a wit as he;
 And in the mydst of all his toyle
 dyd force him hence to wende,
 And leave a Worke unperfyd so,
 that never man shall ende."

Googe was mistaken in his last conjecture, for Thomas Twyne completed Phaer's imperfect undertaking, and "The whole xii bookes of the *Æneidos* of Virgill," embracing Phaer's previously translated portion, were published in 1573. Thirteen books, including (as Gawin Douglas had done) the Supplement of Maphæus, were published in 1584, like the impression of 1573, printed "by William How for Abraham Veale," (see the next Article): at the end we read, "Per Thomam Twynum, 26. Octobris 1583. *Lewesiæ apud Meridionales Saxones, opus furtivarum horarum plurimum.*" Dr. Bliss by mistake states (Wood's *Ath. Oxon.* II. 131, edit. 1815) that the eleventh, twelfth and thirteenth books were published by Twyne in 1573; but that impression only included the twelve books of Virgil.

There may be disputes whether Twyne's portion be better or worse than that of his predecessor, but it cannot be necessary to add specimens here from a work so well known.

PHAER AND TWYNE.—The xiii Bookes of *Æneidos*. The first twelve beeing the woorke of the divine Poet Virgil Maro, and the thirteenth the supplement of Maphæus Vegius. Translated into English verse to the fyrst third part of the tenth Booke by Thomas Phaer Esquire: and the residue

finished &c. by Thomas Twyne, Doctor in Physicke.—Imprinted at London by William How, for Abraham Veale, dwelling in Paules Church yeard, at the signe of the Lambe. 1584. 4to. B. L. 148 *leaves*.

It is scarcely requisite to say more of this edition than that it is the impression adverted to in the preceding Article, containing the supplementary thirteenth Book by Maphæus. Thomas Twyne dedicates the whole "to the right worshipfull Maister Robert Sackevill Esquire," son and heir to Lord Buckhurst, from "my house at Lewis, this first of Januarie 1584." In an address "to the gentle and courteous Readers," he says that he had been "brought up in the Univer-sitie," not stating which (he was of C. C. Coll. Oxford), and he mentions the addition of the Supplement, adding that he "had not done it upon occasion of any dreame, as Gawin Douglas did it into the Scottish, but mooved with the worthines of the worke, and the neer-ness of the argument, verse, and stile unto Virgil." This is followed by the Life of Virgil and the usual matter preliminary to the text.

A very complete list of Thomas Twyne's works may be seen in Wood's *Ath. Oxon.* (edit. 1815, II. 131), including his translation in 1573 of H. Lhuyd's "Breviary of Britain," which is accompanied by eulogistic verses by his brothers, John and Lawrence Twyne. Lawrence Twyne is celebrated as the translator of the original story on which Shakespeare's "Pericles" was founded, under the title of "The Patterne of painefull Adventures:" the earliest impression we have seen of it was by W. Howe in 1576, 4to. Thomas Twyne practised as a Doctor of Medicine at Lewes, Sussex, and was patronised by Lord Buckhurst, afterwards Earl of Dorset: hence the dedication of the translation of Virgil, 1584, to the Earl's eldest son.

PHEANDER.—The famous History of Pheander the Maiden Knight, how disguised under the habite and name of Ar-matius, a Marchant, he forsooke his Kingdome of Car-mania for the Love of Amoretta, the most incomparable Princesse of Trebisonde. Together with a true Narration of the rare fidelity of his Tutor Machaon &c. Intermixed

with many pleasant Discourses &c.—London, Printed by Thomas Fawcet, and are to bee sold by Fr. Coles &c. 1661. B. L. 4to. 93 *leaves*.

No earlier edition of this romance has yet occurred, but there can be no doubt that it was printed prior to the year 1613, when it was referred to by Taylor the Water-poet in the dedication of his "Eighth Wonder of the World." Opposite the title is a coarse woodcut of a knight on horseback without a helmet, and preceding that a bastard title, "Pheander the Mayden-Knight, or Love's Heroick Champion," with a woodcut below it of two armies meeting in conflict.

After these titles follow "The Contents of this Booke," in twenty-nine chapters; and the body of the work (which is entirely prose, with the exception of ten lines at the conclusion of one letter) begins upon sign. A 4. It does not profess to be a translation, but from the style there can be little doubt that it was taken from the French or Italian. In the first few chapters the hero is called Armatius, then Pheander, and subsequently "Love's heroic Champion."

PHILLIPS, JOHN.—The Examination and Confession of certaine Wytches at Chensforde in the Countie of Essex, before the Quenes majesties Judges, the xxvi daye of July, Anno 1566, at the Assise holden there as then, and one of them put to death for the same offence, as their examination declareth more at large. 8vo. B. L. 12 *leaves*.

It is not easy at this distance of time, and with the then prevailing uncertainty in the spelling of names, to decide between the works of John Phillips and of John Philip, who, as far as we can judge, was an author and a versifier about the same period. We feel pretty confident that they were distinct persons, although they have been sometimes confounded. The principal production by John Philip appears to be his "Life, Death, and Funeral of Sir Philip Sidney," which came out in 1587; but ten years earlier, he, or the other John Phillips, had printed the novel (as he calls it) of "Cleomenes and Juliet:" and in 1571, he had put forth a broadside on the demise of Sir William Garrat, "Chief Alderman of London," which was printed and published by Richard Jones.

John Phillips, the subject of the present notice, seems to have commenced authorship before John Philip, or Phillips, and the production now under consideration bears date in 1566, and was entered at Stationers' Hall in that year. (See Extr. I. 148.) It is in prose and verse, and it relates to the trial and execution of certain old and young women for witchcraft, not before country magistrates at Quarter Sessions, but before the learned Judges of Assize, when the most absurd and incredible charges were made and proved against the unhappy prisoners, and one of them was accordingly punished with death by fire. On the title-page of this "Examination and Confession" is a woodcut, representing the Saviour washing the feet of his disciples, as if to contrast an act of divine humility with others of most diabolical cruelty. This is the colophon of the tract:—

"Imprynted at London by Willyam Powell for Wylliam Pickeringe dwellinge at Sainte Magnus corner, and are there for to be sould. Anno 1566, the 13 August."

What, at the beginning is called "Preface," and, at the end, "Prolog," is in long verse, divided as usual to adapt it to the width of the page, and here Phillips finds a new, and far from applicable, epithet for his pen, "warbling":—

"The dolour now so douthfull is,
that skante my warbling penne
Can forth expresse the sence thereof
unto the sonnes of men ;
Agayne, the blubringe teares, which glide
from my poore pincked eyes,
Besmerde my face, that scarce I can
my inwarde griefes surprise."

If by "surprise" he means *suppress*, we must attribute the use of the word to the compulsion of the rhyme. He seems much more disposed to exult over the miserable victims, than to pity them; and then narrates, still in verse, that

"Three feminine dames attached were"

for sorcery, which they had practised by the enticements of Satan and "Belial's sprite." Phillips puts his name to it, as if he were a witness of their crime, and subsequently asks, in "an Exhortation to all faithfull men,"

"What durat harte, or selly brest
could fynde Christe to repaye
With such contempte as did these ymphes,
which here beholde ye may?"

The first woman examined on the trial before Dr. Cole and Maister Foscue (Fortescue) was Elizabeth Frauncis, who confessed that she had been taught witchcraft by her grandmother, who provided her with a white spotted cat, which they called "Sathan." By Sathan's means she also procured a husband, whom she afterwards struck lame; and finally gave her cat to Mother Waterhouse, who was thus enabled to kill a neighbour by a bloody flux: Mother Waterhouse ultimately turned the cat into a toad, of which a woodcut is given, as well as of the cat itself. Joan Waterhouse, daughter of Mother Waterhouse, was the third "feminine dame" tried: she was 18 years old, and had given her body and soul to a great dog, furnished with horns, duly represented in another woodcut.

There are two other tracts, dated respectively 13th and 23rd August, by which it appears that Mother Waterhouse, whose name was Agnes, had been examined, before Justice Southcote and Master Gerard, the Queen's Attorney General, on 27th July, 1566, and that she had been subsequently executed by fire. Among other questions put to her was one regarding the Lord's Prayer; and she told them that "Sathan would at no tyme suffer her to say it in Englyshe, but at all tymes in Latin." What became of the two others, who had been instructed by Dame Waterhouse, is not mentioned. We find no notice of these curious pieces in any catalogue.

PHILLIPS, JOHN.—A Commemoration of the Right Noble and vertuous Ladye, Margrit Duglas is good grace, Countis of Lennox, Daughter to the renowned and most excellent Princesse Margrit, Queene of Scotland, espoused to King James the fourth of that name, in the daies of her most puissant and magnificent Father, Henry the seaventh of England, Fraunce and Ireland King: Wherin is rehearsed hir godly life, her constancy and perfit pacience in time of infortune, her godly end and last farewell taken of al Noble estates at the howre of her death. The ninth day of March, 1577. At her house of Hackney in the Countie of Middlesex: And now lyeth enterred the thyrde of April in the Chappel of King Henry the seaventh her worthy

Grandfather. 1578. And Anno 20 of our Soveraigne Lady Queene Elizabeth, by Gods permission of England, Fraunce and Irelande Queene &c. 4to. B. L. 16 *leaves*.

We only know of a single copy of this poem, and when mentioned the date of it has seldom been correctly stated: one authority says 1571, another 1577, and a third 1579. The true date is unquestionably 1578, and the 9th March, 1577, was, in fact, 1578, as we now reckon the year: the colophon supplies no date, but gives the name of the printer—"Imprinted at London by John Charlewood, dwelling in Barbycan, at the signe of the halfe Eagle and Key."

The author John Phillip, Phyllips, or Phillippus, *Reginii Cantabrigensis Collegii Alumnus*, (he appears never to have taken any degree) dedicates his laudatory funereal poem "To all Right Noble Honorable Godlye and Worshipfull Ladyes;" and it forms a species of induction, in which we are told that, after a walk in the fields, the author fell asleep when he returned home, and in a vision saw the lady he commemorates: she appeared "compassed with care, pursued by dolour, shoared up with perfyte patience amidst her extremities, and lastly supported with truth." To Phillips, and to some ladies whom he also fancied present, the Lady Margaret Douglas relates the story of her life in tolerably smooth, but intolerably dull verse, beginning as follows:—

"Good Ladies, at your listning I crave,
Til time my tale be fully brought to end:
Though that my corps be subject to the grave,
Yet vouch awhile to heare your faythfull freend.
To you these lines for my farewell I sende:
Accept them, then, and reade them for my sake,
And of my name a new memoriall make."

Unless the ghost be supposed to read her story from a MS. there can be no propriety in this commencement; and, it should seem, that she had it all ready written, cut and dry, for the occasion. The originality of the author's conceptions may be judged of from another stanza, very well worded, but not very new in its reflexions:—

"No giftes of goulde, no houldes, nor yearely fee
Can cause him stay when God commandes to strike:
He feares no state, he spares no high degree,
The ritch and poore to him are all alike.
He doutes not he the Champions push of picke:
The strong and weake he makes full soone to bende;
Its vaine, alas! with death for to contende."

We only subjoin one more stanza, in which the author makes the

Ghost pay tribute to Queen Elizabeth : it is the last of several, and all extravagantly laudatory :—

“ Her countryes weale to work her heart is bent ;
 Haute Hydraes head she hath cut off indeede :
 Each Minataure by skill she doth prevent,
 That in her soyle of strife would sow the seede :
 The wolfe she quailles, the lambe she seekes to feede
 With pleasant mylke and honey passing pure.
 God graunt on earth her grace may long indure !”

No doubt Phillips expected to be in some way rewarded for his adulation, and, perhaps that he might not be forgotten, he puts his name not only at the beginning, but at the end of his performance.

“ Yours at commande (in the Lord)
 John Phillyps.”

Edward White, the stationer, published a broadside on the demise of the same Lady, and by the same author : the existence of it has never till now been stated ; but it bears the following title : “ An Epitaph on the Death of Lady Margaret Douglas, Countess of Lennox, who died at Hackney on the 9th March, 1577.” Thus we see that John Phillips wrote two separate poems at the same date, on the same theme, and for two different stationers ; and it is just possible that this unusual circumstance may be accounted for by a confusion between the names of John Phillips and John Philip : John Phillips might be writer of the one, and John Philip of the other. To John Philip likewise, we must attribute a broadside ballad, under the title of “ A cold Pye for the Papists, wherein is containd the Trust of true Subjectes for suppressing of sedicious Papistrie and Rebellion &c. Made to the song of Lassiamiza Noate.” “ Imprinted at London by William Howe for Richard Jones,” without date.

We cannot admit that Phillips’ “ History of Cleomenes and Sophonisba, surnamed Juliet,” 8vo. 1577 is, as he asserts on the title-page, “ very pleasant to reade :” on the contrary it is excessively wearisome, in such verse as the following :—

“ Aspyring myndes still toyle to clyme the top of Honours stall,
 But hasty clyming often tymes doth catch a sodayne fall :
 Yet leave I them with Prince in Court, as seeming friendes to stay,
 And to Claudestines agayne in Cell I must my way ;
 Whose playntes surmounting seeme to show, his teares lyke ryvers runne,
 And oft he blames the froward fates that so his fyle have sponne.”

We need not quote more ; but here also is a second instance (see p. 120), which we did not then bear in mind, of the use of “ file” for the *thread* of life. It is very possible that we, too, have confounded the two Philipses.

PHŒNIX NEST.—The Phoenix Nest. Built up with the most rare and refined Workes of Noble men, woorthy Knights, gallant Gentlemen, Masters of Arts and brave Schollers. Full of Varietie, excellent Invention and singular Delight. Never before this time published. Set foorth by R. S. of the Inner Temple, Gentleman —Imprinted at London by John Jackson. 4to. 1593. 55 *leaves*.

It would hardly be expected by those who possess "*Heliconia*," edited by Thomas Park, a "brave scholar" in English poetry, but a somewhat careless superintendent of reprints, that in one of the principal productions in that work there is contained a poem from which no fewer than six seven-line stanzas are, in different places, entirely omitted, and that without the slightest hint of a reason for it. Yet such is the fact, and how it could have happened without Park's knowledge is inexplicable: it is not as if the six stanzas were left out, one immediately after the other, because in that case we might suppose that the copy used by Park was (like his exemplar of the "*Gorgeous Gallery of Gallant Inventions*") deficient of a leaf, which deficiency he did not detect; but the six stanzas are left out in five distinct places, and the transcript from which the printer composed must have been inaccurate beyond all precedent. It is principally to note, and to make good, these deficiencies that we have placed the title of "*The Phoenix Nest*" at the head of the present article. We never saw more than two copies of the original impression, and from them we have obtained our materials.

The production in which these strange omissions occur is entitled "*A most rare and excellent Dreame, learnedly set downe by a woorthy Gentleman, a brave scholler, and M. of Artes in both Universities*," which, of course, immediately carries our thoughts to Robert Greene, who usually placed upon his title pages a statement of his double academic rank. We believe it to have been penned by him, and that his name or initials would have been annexed to it, had he not recently died under painful and degrading circumstances. In its complete state it consists of 63 seven-line stanzas, but in Park's reprint it has no more than 57. We are not about to enter into any criticism of it, because "*Heliconia*" is in most libraries which contain only a few specimens of Elizabethan poetry, but we propose to subjoin here the

portions that are wanting, and which can only exist in the original edition, preserved in one, or at most two public libraries.

Park does not number the stanzas, nor are they numbered in the "Phoenix Nest," but our readers will find that after the 18th, ending with the line "I finde all words inferior to their woorth," the following stanza ought to have been inserted :—

"The garments wherewithall she was attyrde
But slender in account, and yet were more
Than her perfections needfully requyrde,
Whose every part hath of contentment store:
But as it was, thanks to my dream therefore,
Who causde the apparition to be wrought,
As all lay open to mine eies or thought."

We give the added stanzas in the form they bear in the edition of 1593, and not as Park indented the lines to his own fancy. The second omission occurs only two stanzas farther on, and it is not of one only, but of two stanzas in succession. The expressions are most felicitous, and if the descriptions be a little warm, we can well excuse it for the beauty of the verse :—

"Next neighbor heerunto, in due discent,
Her bellie plaine, the bed of namelesse blisse,
Wherein all things appeere above content,
And paradise is nothing more than this,
In which Desire was mov'd to doe amisse;
For when his eies upon this tree were cast,
O, blame him not if he requirde to taste."

"What followed this I cannot well report:
The tawnie Cyprous that forehanging fell
Restrained mine eies in most malicious sort,
Which of themselves were else affected well.
Although as witnes nought thereof I tell
I doubt not those that fine conceited be,
See somewhat further than mine eies might see."

Here we have corrected two clear errors of the compositor, who made false concords by printing "*was cast*" in the stanza first above quoted, and "*Sees somewhat*" in the last line of the second stanza. We now pass on to what, if the stanzas were numbered, would be the 26th, after which Park excluded the following: the sense is absolutely incomplete without it :—

"As soone as sighes had overblowne my teares,
And teares allaid my sighings vehemence,
Audacitie, expulser of those feares,
Gave to desire, at last, preheminence,
Who saw it now to be of consequence;
Sauced his tale with dutie and respect,
And thus began, or to the like effect."

After stanza 35 we ought to read as follows, but do not; and here again the sense is left imperfect in the reprint:—

“An easie thing for you to overcome
(Faire Ladie) him that is so deepe your thrall,
For every syllable from your lips that come
Beares wit and weight and vehemence withall,
Under the which my subject spirits fall.
If you do speake, or if you nought expresse,
Your beauty of it selfe is Conqueresse.”

If Park should have thought that he might, without all notice, exclude some of the former passages, on account of their amorous tendency and complexion, no such excuse can be offered for omitting what we have last cited. The penultimate stanza of the whole poem could surely in no way have given offence to the most sensitive editor; but we look for it in vain in the reprint in “*Heliconia* :” it runs thus in the impression of 1593, and we consider it, perhaps, the worst stanza out of the whole poem.

“Why art thou not (O Dreame) the same you seeme,
Seeing thy visions our contentment brings?
Or doe we of their woorthines misdeeme,
To call them shadowes that are reall things,
And falslie attribute their due to wakings?
O, doe but then perpetuate thy sleight,
And I will sweare thou workst not by deceit.”

The only consideration that, in our view, militates against the notion that this “*Dream*” is by Robert Greene, is that it has more genuine passion and sentiment about it than usually belongs to his artificial, but still graceful compositions. It is too good for Lodge, who never succeeded so well in lengthened productions, although some of his shorter lyrics are quite as well worded. The mention of Lodge, many of whose productions are removed from his “*Phillis*” into the “*Phoenix Nest*” (published in the same year), reminds us of a serious and confusing misprint in Park’s repetition of the well-known poem by Lodge commencing “*Muses, helpe me,*” &c., p. 64 of the reprint, in which we are told to read—

“Philips Sonne can with his finger
Hide his fear, it is so little.”

This is nonsense: “*fear*” ought to be *scar*, and it is printed *scarre* in *Phillis*, 1593. The blunder arose from one of the most common sources of error with printers, a confusion between the letter *f* and the long *s*, then constantly used in MS. In general, however, the text of this poem is better in the “*Phoenix Nest*” than in “*Phillis*” as it was first published; and we cannot help thinking that Lodge himself may have

had some hand in introducing corrections into the poems copied from his small volume. We may give a single instance from a lyric beginning "Now I finde thy lookes were fained," p. 75: Lodge tells his false mistress in his "Phillis,"—

"Of thine eies I made my myrror;
From thy beautie came mine error:
All thy words I counted wittie;
All thy smyles I deemed pretty."

Of course he thought her smiles "pretty," but that was clearly not what Lodge intended, and accordingly in the "Phoenix Nest" we find the word "pretty" amended to *pittie*—"All thy smyles I deemed pittie." We might easily quote other instances to the same effect.

The question of the editorship of this, in every sense, valuable miscellany has been much discussed, and the opinion of bibliographers seems to have settled most on the belief, that R. S. on the title-page means Robert Southwell, a Roman Catholic priest who died for his faith in 1596. We find no record that he was ever of the "Inner Temple," as R. S. asserts himself to have been; and, on the authority of the Registers of the Stationers' Company, we are disposed to give the name of a new claimant to the distinction in question; for under date of 21st July, 1578, we find that a person of the name of Robert Smythe had written, and Hugh Jackson had entered "foure straunge lamentable, tragicall Histories," translated from the French. (Extr. from the Reg. of the Stat. Comp. II. 46.) We consider it not improbable, therefore, that R. S., the initials on the title-page of the "Phoenix Nest," may have been those of Robert Smythe, and that he was the editor of the volume.

PIERCE PLAINNESS.—Piers Plainnes seaven yeres Prentiship.

By H. C. *Nuda Veritas*.—Printed at London by J. Danter for Thomas Gosson, and are to be sold at his shop by Londonbridge Gate. 1595. 4to. B. L. 31 leaves.

Henry Chettle has usually been the reputed author of this pastoral romance, but, in spite of what we have said on p. 8, it seems to us that it is doing some injustice to his abilities, and there is nothing but H. C. on the title to fix it upon him. We might almost as reasonably assign it to Henry Constable; but we can hardly believe it was by

either of them, but by some person who wished to avail himself of popular initials. Neither the verse (of which there is but little) nor the prose (of which there is too much) is good enough for Chettle, and it is not known that Constable printed anything that was not in measure. Malone seems to have been the first to lay "Piers Plainnes" at Chettle's door (Ritson does not notice it), but how little his judgment was to be relied upon in such a question may be seen from the fact, that he assigned such a production as "The Nature of a Woman," 1596 (Vol. I. p. 522), to Marlowe.

"Piers Plainnes" obviously arose out of the popularity of "Pierce Penniless," three years before, which had been often reprinted. The small merit of the verse may be judged of by the following madrigal, which the hero sings to his grazing flock :—

"Feede on, my flocke, securely,
Your shepheard watcheth surely;
Runne about, my little Lambs,
Skipp and wanton with your Dams:
Your loving Heard with care will tend yee.

"Sport on, faire flocke, at pleasure,
Nip Vestaes flouring treasure;
I my selfe will duely harke
When my watchfull Dogg doth barke:
From Woolfe and Foxe wee will defende yee."

The hero is a Shepherd or Herdman (for the author confounded two employments which Spenser always kept distinct), who had recently been hired by Menaleas; and the substance of the story is what that hero relates to his master, and to his master's friend Corydon. It is a mere jumble of improbable, though not in themselves extravagant, incidents, during the seven years Pierce Plainness had spent in the service of as many masters, while residing in Thrace and Crete, where the scenes are laid. From the motto, *nuda Veritas*, we might expect that a good deal of satire and exposure of human vices would be met with; but there is nothing of the sort, excepting when Pierce gets into the service of an old Usurer, Ulpian, whose apostrophe to his gold, which we here extract, will give a sufficient notion of the style in which the prose is written :—

"O Gold, adored Gold, my soule's cheefe soveraigne, my lives best genius, for whom the needy vassaile toyles, the Souldier fightes, the Scholler studieth! how doth thy divine essence comfort my troubled spirite, against whose opulencie the envious beggars of the earth repine. O, bee thou resident with me in spite of all their rage; for where thou art envie cannot hurt. Close up my senses from all other thoughts than of thy excellence. A little grammer learning I have, and were it no more than to hold thee fast it were sufficient:

for what account are schollers made of, or friendes, or Gods without golden oratorie, giving friendship and all-yeelding deitie. Then, my religion; friend, art, all I have, to thee I sacrifice myselfe, without whose presence I am not my selfe: in thee alone remains beatitude: without thee I know no blessednes."

This, it must be owned, is poor common-place interjectional stuff. The story mainly relates to the history of male twins, of different dispositions, who are contending for a kingdom; and we have more than the usual amount of battles, distresses, escapes and discoveries, but told with considerable confusion, and much jumping about from Thrace to Crete and from Crete to Thrace, with such a multiplicity of persons, that if the author had had the power, he would not have had the space to delineate them. Some portion seems to have been intended for allegory, as where Pierce Plainness gets into the service of Flattery, Brokery and Prodigality, but nothing comes of it. We transcribe the only other piece of verse, a song by a young lady against Cupid:—

"Trust not his wanton teares,
lest they beguile yee:
Trust not his childish sight,
he breatheth slilie.
Trust not his tutch,
his feeling may defile yee:
Trust nothing that he doth,
the Wagge is wilie.
If you suffer him to prate
Yon will rue it over late.
Beware of him for hee is wittie
Quickly strive the Boy to binde,
Feare him not for hee is blinde;
If he get loose, hee showes no pittie."

The only portion of any real interest is quite at the end where H. C. mentions a production by Richard Barnfield, and gives due praise to his "Shepherd's Content," a poem which had been printed in "The Affectionate Shepherd," 1594. We have already mentioned it as Barnfield's "first fruit," (Vol. I. p. 50), and as H. C. has praised one piece in it, we may here be allowed to prove how far it merits eulogium by quoting a single stanza from it. It is where the author is adverting to the "content" which the employment of a "Shepherd" properly affords:—

"Thus doth he frolicke it each day by day,
And, when night comes, drawes homeward to his cote,
Singing a jigge or merry roundelay;
For who sings commonly so merry a note,
As he that cannot chop or change a groate?
And in the winter nights his chiefe desire,
He turnes a crabbe or cracknell in the fire."

We take this opportunity of suggesting an emendation in a line of one of Barnfield's Sonnets, near the end of his "Affectionate Shepherd," addressed to a cruel lady, where he is made to say:—

"Loe ! here the blossome of my youthful yeares,
Nipt with the fresh of thy wrath winter, dies."

Surely the last line ought to run:—

"Nipt with the *frost* of thy *rath* winter dies."

"Fresh" has been misprinted for *frost*, and "wrath" for *rath*: "rath winter" is *early* winter. Old printers were so careless, and authors apparently so indifferent, that every reprint of a piece of the time requires the utmost attention. Mr. Utterson's reprint of Barnfield's "Cynthia," 1595, has several mistakes.

PIERS PLOUGHMAN.

"I playne Piers, which can not flatter,
A plowe man men me call:
My speche is fowlle, yet marke the matter,
Howe thynges may hap to fall."

8vo. B.L.

Such is the whole of the title-page of a most biting and abusive satire upon the Roman Catholics: only a single copy of it is known, which is thus mentioned in Maunsell's Catalogue, "Pierce Plowman in prose. I did not see the beginning of this booke," but it ends thus:

"God save the kynge and speede the ploughe,
And sende the prelates care ynoughe;
ynoughe, ynoughe, ynoughe."

Neither Maunsell, nor anybody else since his time, took the trouble to read the curious volume, or they would have seen at once that it is not "in prose," though printed as such, and that the title-page is complete in the four lines at the head of this article. Dibdin only mentions it on the authority of Maunsell, (iv. 547) and puts it among works from the press of Owen Rogers, probably only on the ground that, in 1561, Rogers printed an edition of the Vision and Creed of Pierce Ploughman. There can be no doubt that the book in our hands appeared in type ten, or even twenty years earlier, though, from the nature of the performance, no printer could be found to put his

name, place or date to it. In one part of his work the author refers to the sufferings of printers in his day :—

“ And the poore Prynter also, which laboreth but for his lyvyng is cast into prison and loseth all he hath, which seameth very sore.”

This sentence fully explains the absence of the name of any typographer, and there can be doubt that the little book was surreptitiously printed and circulated, which will also account for its rarity. It seems strange that any body could read the first lines, though looking like prose, without perceiving that they were really measure and rhyme :—

“ I Piers plowman, followyng ploughe on felde,
My beastes blowing for heate, my body requyryng rest,
Gapyng for the gayne my labours gan me yelde,
Vpon the plowgh beame to syt me thought it beste.”

And thus it proceeds to discuss public affairs, especially the state of religion, and the prevailing contests between Protestants and Catholics. The following note of time is, like the rest, printed as prose, and we give it in that form :—

“ Aboute thre yeres paste when I, Piers, scripture myght reade, and render and reporte to my wyffe, and to my barnes, it seemed then a goodly lyffe a household then to kepe and fede.”

Afterwards the deaths of Sir T. More, Fisher and Forest are mentioned, the date of the latest event being the year 1538 :—

“ Our king sheweth to be the head :
To stop this truth More lieth ded,
Rochester, Forest and the obstynate naeyon,
The chefe pyllors of the viperous generation.”

Here “head,” referring to the head of the Church, is misprinted *hard*, and various other errors of the same kind occur in the course of the work. The measure changes considerably as the author proceeds, and sometimes it is not easy to make out the irregular lines: we extract a passage of a different character of versification, in which several well known names are introduced :—

“ Trewe Tyndale was burned,
Myles Coverdale banyshed
By whose labors greate
We have the hole byble,
In dispyte of the devel,
And trust to kepe it yet. * * *

“ But Lincolenshyre seythe full well,
The truthe I do you tell,
That ye shalbe fayn at the last,
With donge hydyng your crownes,
And castyng of your gownes,
To stand ful agast.

"And thou, Crome,
Haste gotten a crowne
 Mete for thy dotynge yeres,
If to thy furred hood
A bel thou haddest sowed,
 And a payre of Asses eares.

"Thou foole, Shaxton,
Thy selfe thou hast undon,
 Thy byshoprike when thou forsoke :
Thou myght have kepte it styll,
And playd the lorde at thy wyll,
 And sayde what thou lyste in a noke."

Here again, in the last line but two, "have," required by the sense, is misprinted *home*. In the following stanza old Gower finds himself in rather incongruous company :—

"You allowe, they saye,
 Legenda aurea,
 Robin Hoode, Bevys and Gower,
And all bagage besyd,
But Gods word ye may not abyde :
 These lyese are your church dower."

The author is here, of course, reproaching the Roman Catholics with the trash they permitted to be read, while they utterly refused to allow the reading of the Bible. The style sometimes reminds us of Roy and his "Rede me and be not wroth," but without the strength and bitterness of that famous personal satirist on Wolsey. Elsewhere it resembles rampant abuse by Bishop Bale, with much of his coarseness and vituperation. The work is unique.

PIERCE PLOUGHMAN'S VISION.—The Vision of Pierce Plowman, now the seconde time imprinted by Roberte Crowley, dwellynge in Elye rentes in Holburne. Whereunto are added certayne notes and cotations in the mergyne, gevyng light to the Reader &c.—Imprinted at London by Roberte Crowley, dwellyng in Elye rentes in Holburne. The yere of our Lord. M.D. L. *Cum privilegio ad imprimendum solum*. B. L. 4to. 125 leaves.

It is believed that three editions of this poem were printed by Crowley in 1550. [See "Percy's Reliques," II. 262, Edit. 1765.] This is the second impression, and on the last leaf is the colophon, exactly similar to the imprint on the title-page. "The Printer to the

Reader" follows the title, and preceding the poem is "A briefe summe of the principall poyntes that be spoken of in thys boke," filling six leaves. It is acknowledged that Crowley printed from a MS. containing a very incorrect text, but he deserves great commendation for being the first to rescue from oblivion this very valuable poem, the authorship of which is generally attributed to Robert Langland. The versification is often harsh and uncouth, depending much upon the recurrence of the same letter commencing three words in each line, but the expressions are usually full of force and character, with great originality of thought and severity of satire.

PIERCE PLOUGHMAN'S CREED.—Pierce the Ploughmans Crede.
1553. B. L. 4to. 16 *leaves*.

The colophon, which is on a separate leaf, D iiii, is this:—"Imprinted at London By Reynold wolfe. Anno Domini M. D. L. III." It is the earliest edition of the "Creede," which was reprinted, at the end of the "Vision of Pierce Ploughman," by Owen Rogers in 1561.

The title of the first impression of this work, consisting merely of the words "Pierce the Ploughman's Crede," is upon a tablet in the midst of a landscape. The design is obviously foreign, and the woodcut may also have been imported: both are certainly unlike any thing of the kind executed in this country about that date. It represents the deaths of Pyramus and Thisbe; and it is also found upon the title-page of G. Fenton's "Monophylo," 1572, 4to.

On the reverse of sign. D iii, is a brief "interpretation of certayne hard wordes used in this booke, for the better understandyng of it," which is one of the earliest attempts at an English Glossary. These words are only forty-eight in number, and after them we read as follows:—"The residue the diligent reader shall (I trust) well ynough perceive." These were repeated by Rogers when he reprinted the "Creed" with the Vision in 1561.

PIOT, LAZARUS.—The Orator: Handling a hundred severall Discourses, in forme of Declamations: Some of the Arguments being drawne from Titus Livius, and other ancient Writers, the rest of the Authors owne invention: Part of

which are of matters happened in our Age. Written in French by Alexander Silvayn, and Englished by L. P.— London Printed by Adam Islip. 1596. 4to. 221 *leaves*.

This translation has been assigned to Anthony Munday (see Lowndes' *Bibl. Man.* edit. 1834, p. 1683 : edit. 1863, p. 2398), but without, as we think, sufficient reason. If Munday had really been the translator, he was not usually unwilling to put his name or initials to his works ; and as he was unquestionably a popular writer, it does not seem likely that a publisher would have preferred the name of an unknown author. He was so unknown that Farmer and Warton (*H. E. P.* edit. 8vo. iv. 313) call him *Piot*, and the only way in which we can connect him at all with Munday seems to be this. The first Book of "*Amadis de Gaule*" purports to have been rendered into English by Anthony Munday, while the second Book of the same romance which came out in 1595, purports to have been translated by L. P. : when both books were reprinted in 1619, no notice whatever was taken of L. P. or *Piot*, and the whole was given to Munday. This evidence is far from conclusive ; and at the end of the dedication of the work before us, to Lord St. John of Bletso, the names stand at length, "*Lazarus Piot*," and he speaks of himself as a soldier, and of his work as "*hewen out of his rough wit*," "*the first fruit of his oratory*." This statement, however, would be hardly true, if *Piot* had put forth the second Book of "*Amadis de Gaule*" in 1595, unless the fact were, that although "*Amadis*" was first published, "*The Orator*" had been first written.

We were formerly disposed to adopt the statement of previous bibliographers, and to consider *Piot* and Munday one person ; but on examination of the evidence upon the point, we are more inclined to think that Munday, in 1619, suppressed the name of *Piot*, as the translator of the second Book of "*Amadis de Gaule*," than that, without any apparent motive, he dropped his own name in 1595, and substituted that of *Piot*. For a reason hereafter adduced, we think it possible, if not probable, that in "*The Orator*," as it has reached us, some of the "*Declamations*" and "*Answers*" were in fact originally rendered by Edward Aggas.

The question only assumes importance in connexion with the fact, that in "*The Orator*" (which consists of 100 *Declamations* and *Answers*) we meet with one which immediately calls to mind Shakespeare's "*Merchant of Venice*:" it is the 95th "*Declamation*," "*Of a Jew*

who would for his debt have a pound of the flesh of a Christian." Here we have first the Jew's speech, and afterwards the Christian's answer, neither of which we need transcribe, because they have already been often reprinted, and are well known. Shakespeare could not have availed himself of them, because his play was unquestionably of an anterior date, although only printed in 1600; but it is by no means certain that some of the Declamations in "The Orator," and perhaps that of the Jew, had not been printed as early as 1590. On the 25th August, in that year, we read the following entry in the Registers of the Stationers' Company:—

"Edward Aggas, John Wolf. Allowed for their copie Certen Tragicall cases conteyninge Lv. histories with their severall Declamations, both accusative and defensive, written in Frenche by Alexander Vandebush, *alias* Sylvan, translated into English by E. A."

Warton does not give the precise date, misquotes the entry, and attributes the translation to R. A., instead of E. A., going on to argue, upon his own mistake, that R. A. must have meant Robert Allot the editor of "England's Parnassus," (H. E. P. edit. 8vo. p. 314.) The question whether the translation had been made by Robert Allot or Edward Aggas is of little moment; but it seems certain that, as early as the summer of 1590, there was an intention to publish fifty-five of the "Declamations," and "Answers," and it is very possible that the speech of the Jew and the "Answer" of the Christian was among them. If so, the appearance of those harangues in 1590 would have preceded the play of our great dramatist, and he may have been led to the subject by their publication.

Our notion is that Lazarus Piot may have added forty-five new "Declamations" to those which E. A. had previously rendered into English, and then published the entire collection, without any mention of a predecessor. At the same time it must be admitted, that no copy, or fragment, of any earlier version, than that which bears Piot's name in 1596, has ever been heard of. All we know is that in the Registers at Stationers' Hall, "Lv histories" translated by E. A. are recorded as having obtained a license for publication in 1590.

No list of the 100 "Declamations" and "Answers" is appended to the volume in our hands; and they are, in a manner, anglicised by calling in the aid of "the Attorney General," a well known officer of our Courts, and requiring him to reply to some of the speeches: such is the case with "Declamation 23," which is thus entitled: "Of the part of a house which was to be pulled down for the offence of one

that dwelled therein, wherupon another, dwelling in the same house, was opposite." After the "Declamation is concluded" we are told, "The Attorney-Generall contradicteth him thus." "The Answer of the Attorney-Generall" also follows "Declamation 81," which is "Of a Chirurgion who murthered a man to see the moving of a quicke heart." Sometimes the judgment of a supposed Court is added, but not frequently.

There is another slight circumstance that has not been noticed, and that may favour the belief that the work, or at least some portion of it, had been printed before all the Declamations and Answers came out together in 1596. It is, that the half-title, before the commencement of "Declamation 1," does not agree with the whole-title on the first leaf of the volume: in the half-title it is called not "The Orator," but "The Mirrour of Eloquence." The last may have been the name it was intended to bear, or that it did bear, in 1590; but the stationer may have seen sufficient cause for making the change, if only for the sake of novelty, because either so many books under the title of *Mirror* (from "The Mirror for Magistrates" downwards) had been published, or because Henry Peacham, having originally published his "Garden of *Eloquence*" in 1577, had reprinted it in 1593. The words "Mirror" and "Eloquence" might, therefore, both be considered objectionable, and "The Orator" in 1596, may have been adopted instead of them.

PITTS, JOHN.—A poore mannes benevolence to the afflicted Church. Actes 3. Golde and silver have I none, such as I have geve I unto you.—Imprinted at London in little Britaine by Alexander Lacy. The 29 of January. 1566. 8vo. B. L. 12 leaves.

The name of Jhon Pits is subscribed to a prose address "to the afflicted Church," occupying the six earliest pages: the rest of the small volume is in verse, and we first come to a poem headed, thus, to the exclusion of England:—

"To the afflicted Church in Scotland, Fraunce, Spayne or any other land."

"Be of good chere, my brethen all,
doe not now faint nor quayle,
But to the Lord doe ye now call,
lest that in truth ye fayle.

For Sathans yre passe not a pin,
 though that he rule and rage :
 His power is to small and thin
 the truth for to asswage.

“ Though Kyngs be strong, and wine likewise,
 and women thought to be,
 Yet Truth (in any maner wyse)
 more stronger shall yee see.
 Kynges have fayled, and also wyne,
 and women have not stood :
 Truth hath remaind from time to time,
 as prooffe we have full good.

“ Truth was good, and kept styl his place,
 when Woman had a fall :
 Truth was styl Truth, and had his grace,
 when Woman was in thrall.
 What Truth hath said performd it was,
 as in all states we see :
 Let Woman speake whats cum to pas,
 let her tel tale for mee.”

And so he continues for eleven more stanzas, after which we meet with a translation of the 67th Psalm, and a version of the *Jubilate*. The whole ends with three addresses thus headed :—

“ Christ speaketh to the people.
 God to the Prophet or Preacher.
 Moses or Preacher to the people.”

These are in smaller type and all compressed into a little more than a page. John Pits, or Pitts, put his name again after the word *Finis*, and such, we have seen, was not an unusual course.

“ I Pit, minister,” probably the same man, in 1577 printed, by the press of Christopher Barker, a broadside called “ A prayer, and also a thanksgiving to God,” for the preservation of the Queen to the 17th Nov. in that year: the direction at the head of it is “ Sing this as the foure score and one Psalme.” See also “ a prayer” by John Pyttes, 1559, noticed in Ritson’s *Bibl. Poet.* p. 305.

PLAYS AND THEATRES.—A second and third Blast of Retrait from Plaies and Theaters: the one whereof was sounded by a reverend Byshop dead long since: the other by a worshipful and zealous Gentleman now alive: one showing the filthines of Plaies in times past; the other the abomination of Theaters in the time present: both expresly proving that that Commonweale is nigh unto the curse

of God, wherein either Plaiers be made of, or Theaters maintained. Set forth by Anglo-phile Eutheo. Ephes. 5 verse 15. 16. &c. Allowed by auctoritie. 1580. 8vo. 70 leaves.

The colophon states that the work was printed by Henry Denham, but who the author might be is not anywhere apparent. The latter point is the more interesting because Gosson, in his "Plays confuted in five Actions" (sign. G 3), asserts that the writer of the work in hand, after having been both a play-maker and a player (the two capacities were then often united) had first written violently against theatres and their supporters, had then "turned like a dog to his vomit," and had "gone back to Babylon," by resuming his old profession.

Anglo-phile-Eutheo, in his address "to the Reader," informs us that he considered Gosson's "School of Abuse," 1579, the first "blast" against plays and theatres: the second was the work of the dead Bishop Salvianus, and the third his own production, which in 1580 followed hard upon his predecessor, to whom he gives extraordinary praise. Nevertheless, Gosson's "Ephemerides of Phialo," which followed up his "School of Abuse," had intervened; and the true order in which the various pieces, *pro* and *con* theatres and plays, had been published, appears to have been the following.

1. John Northbrooke's "Treatise," which was entered at Stationers' Hall in 1577, and must have been published in that year, or early in 1578 (see this Vol., p. 55).

2. Gosson's School of Abuse, which bears date in 1579.

3. "Strange News from Africa," mentioned by Gosson in his Ephemerides of Phialo, but not now known.

4. Gosson's Ephemerides of Phialo, also dated 1579, in apology for his "School of Abuse."

5. Lodge's Defence of Plays and Players, of which no copy with a title-page is known, and only two copies existing, and which must have appeared in 1580.

6. The second and third Blast of Retreat from Plays and Theatres, 1580, now under consideration.

7. Gosson's Plays confuted in five Actions, in answer to Lodge, for which see Vol. I. p. 320.

8. Philip Stubbes' Anatomy of Abuses, printed in 1583. (See *post.*)

9. Lodge's Alarum against Usurers, 1584, in which he incidentally replied to Gosson.

10. Rankin's *Mirror of Monsters*, 1587, who also, about ten years afterwards, appears to have returned to his occupation as a poet and play-wright. (See *post.*)

Thus we find that the work before us comes only sixth in the series of productions on both sides of a question much agitated between the years 1577 and 1587, to which ten years they all belong. The anonymous author of "the third Blast of Retreat," admits that he had himself been a play-maker, if not a play-actor : he says,—

"I confesse that ere this I have bene a great affecter of that vaine art of plaie-making, insomuch that I have thought no time so well bestowed, as when my wits were exercised in the invention of those follies. I might scarcely with patience heare anie man speake, were he never so learned and godlie, that thought to perswade me from them. So far was I from receaving their good and godlie admonitions, that I stopped mine eares and hardened mine harte against their counsel. * * * What I shall speake of the abuse by plaies of my owne knowledge, I know, maie be affirmed by hundreds to whom those matters are as wel knowen as to my selfe. Some Citizens wives, upon whom the Lorde, for ensample to others, hath laide his hands, have, even on their death beds, with teares confessed that they have received at those spectacles such filthy infections, as have turned their minds from chaste cogitations, and made them, of honest women, light huswives : by them they have dishonored the vessels of holines, and brought their husbandes into contempt, their children into question, their bodies into sicknes, and their soules to the state of everlasting damnation."

Yet this was a man who afterwards repented his repentance, and, according to Gosson, became once more both play-poet and actor. The enemies of theatres always took care to alarm the citizens of London, and for many years they resisted the performance of plays within the boundaries of the corporation. We might quote much more to the same effect, but we will pass it over, in order to introduce what the author, who speaks upon his own knowledge and authority, says of the personage called "the Fool" in dramas of that period:—

"And albe these pastimes were not (as they are) to be condemned simplie of their owne nature, yet because they are so abused they are abhominable. For the Foole no sooner showeth him selfe in his colors to make men merrie, but straight waie lightlie there foloweth some vanitie, not onelie superfluous, but beastlie and wicked. Yet are we so carried awaie with his unseemlie gesture and unreverend scorning, that we seeme onelie to be delighted in him, and are not content to sport our selves with modest mirth, as the matter gives occasion, unlesse it be intermixed with knaverie, dronken meriements, craftie coozenings, undecent juglings, clownish conceites, and such other cursed mirth as is both odious in the sight God, and offensive to honest eares."

The words "clownish conceits" immediately carries our thoughts to the prologue to Marlowe's "*Tamburlaine the Great*," where he expressly speaks of weaning spectators from "such *conceits* as *clownage* keeps in pay" by the heroic matter of his tragedy.

The author in hand vehemently censures the application of stories from the Bible to the purpose of the Stage, as the Catholics had done in their old religious miracle-plays; and referring to a drama from profane history that Gosson had spoken of, on the contest between Cæsar and Pompey, he complains of the manner in which authentic annals were distorted and confused to serve the purpose of the drama. To such points we need not now advert; but we will make a short quotation from what this writer says upon rather a novel topic, the training up of lads as players, not merely referring to juvenile companies, but to the "player's boys," as they were then called, who, at first taking female characters, at last advanced to the station of sharers, and sustained the parts of kings and heroes. He observes:—

"As I have had a saieng to these versifieng Plaie-makers, so must I likewise deale with shameles actors. When I see these yong boies, inclining of themselves unto wickednes, trained up in filthie speeches, unnatural and unseemlie gestures, to be brought up by these schoole-masters in bawdrie and in idlenes, I cannot chuse but with tears and grieffe of hart lament. * * * And for those stagers themselves, are they not commonlie such kind of men in their conversation as they are in profession? Are they not as variable in hart as they are in their partes? Are they not as good practisers of bawderie as in-actors? Live they not in such sort themselves as they give precepts unto others? Doth not their talke on the stage declare the nature of their disposition?"

We need not much wonder that such hyper-zeal, as this author displays, caused him to over-leap his object, and that he was soon found on the other side again: His invectives are loud and long, but the real information he supplies is very scanty. He concludes with a devout prayer for "the Queen and her Council." It would be interesting to learn the sort of plays Anglo-phile-Eutheo produced when he returned to his occupation: his absence from it must have been short, if we are to believe Gosson.

PLEASANT, PLAIN, AND PITHY PATHWAY.—The pleasaunt playne and pythye Pathewaye leadynge to a vertues and honest lyfe, no lesse profytable then delectable. U. L. —Imprynted at London by Nicolas Hyll, for John Case, dwellynge at the sygne of the Baule, in Paules churchyard. B. L. 4to. 23 *leaves*.

Only two copies of this valuable poetical relic are known. Nicholas Hyll printed between 1546 and 1553, but the architectural frame in

which the title is set was used by James Nicolson for the New Testament he printed in Southwark in 1538. The two following lines,

“It is good for such men to go over truelye
As intende *the hinges* embassatours to be,”

show that the poem was written, at all events, before the reign of Mary, and probably the king there spoken of was Edward VI. As to the author, he says of himself on sign. A ii:—

“*Nitnesaue* truelye, most men call myne name,”

which may contain the letters of his name in some way transposed. One of the most celebrated poets of the reign of Edward VI. was Nicholas Udall, author of “*Ralph Roister Doister*,” and it will be seen that the initials on the title-page, supposing them those of the author, are the first and last letters of his surname. Certainly the production would do him or any other writer of that period great credit. In the commencement of it he meets an old man journeying the same way, and, entering into conversation, the author gives the following account of himself, which may be merely fanciful:—

“A servaunt I have bene aboute yeares five,
And truely have served to my power,
Since into service I entered the fyrst hower:
Wherein there is so great travayle and payne
At moste tymes, and so very lytle gayne,
And at other tymes also, ydlenes so greate,
Doinge nothyng but jettinge in the felde and streate;
Wherin also there is muche great exercise
Almoste of every maner and kinde of vice,
Bothe pride, dronckennesse, and also swearynge,
By abhominable othes God him selfe tearynge,
Such quarrelynge, fighting, and other abhomination,
Wherof I coulde make unto you true relation,
Yf it were not odible for you to heare,
As the experience thereof playnlye doeth appeare,
That I intende utterlye the same to refuse,
And some other more godly state of lyvyng to chuse.”

He asks the old man's advice upon a proper course of life, and from thence we are led to a dissertation on the seven deadly sins, which rather heavily fills the first part of the poem. The second part is more lively and amusing, and mainly consists of a narrative, given by the old man as a warning to his young friend, how incautiously he had fallen in love in his youth with a farmer's daughter, who had rejected him for a suitor much his inferior. The sexagenarian gives this account of his early life and habits:—

“Well said, sonne (quod he) then give diligente eare.
When I was of thage of two and twentie yeare

Veary lustie I was, and pleasaunte withall,
 To singe, daunce, and playe at the ball,
 To runne, to wrastle to caste the axeltre or barre,
 Either with hande or foote I could cast it as farre,
 And all other feates as nimblie doo
 As any in the towne I dwelled in thoo.
 Fyne, feate, neate, proper and small
 I was then, though I saye it, and faire withall.
 Yt appeareth no lesse (quod I) for you beare your age feare.
 Well, let passe (quod he) suche then was my cheare.
 And besides all this, I could then fynelie playe
 On the harpe, moche better then now farre a waye :
 By which my minstrelsie and my faire speache and sporte
 All the maydes in the paryshe to me did reasorte.
 Eche loved lustie Lewes, for so they me named,
 And not one of them all my companie refrayned.
 Paryshe clercke I was then of the towne there,
 To helpe the priest to masse, and sing in the quere:
 With suche livinge as I had I lyved withoute care,
 Wyfe nor child had I none for whome I should spare."

This description will bring to mind "Hend Nicholas" in Chaucer's Miller's Tale. The old man proceeds to show how he fell in love with a rich farmer's daughter ; what urgent suit he made ; how he was rejected notwithstanding his ballads sung to his harp under his mistress's window (one of which is inserted) ; and how she subsequently married ill, and came to beggary, while he put up with another wife, lived happily, and was enabled to relieve the poverty of his first love. The whole tale is told with much pleasant simplicity, and in very agreeable verse. The author promises to follow the advice thus given by the old man, and the poem ends rather abruptly by the parting of the two friends, who during their conversation had slowly walked about eight or nine miles together.

At the back of the title are some verses not worth quoting, and the poem is introduced by two pages of preface, which convey no information.

POLYBIUS.—The Hystories of the most famous and worthy Chronographer Polybius : Discoursing of the warres betwixt the Romanes and Carthaginenses, a riche and goodly Worke, conteining holosome counsels and wonderfull devises against the incombrances of fickle Fortune. Englished by C. W. Whereunto is annexed an Abstract compendiously coarcted out of the life and worthy acts,

perpetrate by oure puissaunt Prince king Henry the fift.
—Imprinted at London by Henry Bynneman for Thomas
Hacket. And are to be sold at his shoppe in Paules
Churchyard at the signe of the key. 8vo. B. L. 138 *leaves*.

This production has been mentioned by most bibliographers, but they have none of them noticed the most singular feature belonging to it, the curious verses by which it is accompanied. C. W. means Christopher Watson, who subscribes the dedication at length. He was a Durham man; and, six years after the date of the work in our hands, he wrote a "History of Duresme" preserved among the Cotton MSS. Vitell. cix. His "Hystories of Polybius" was entered at Stationers' Hall in 1565-6, but it was not printed until 1568, the date in the colophon. He tells us himself that he was of St. John's College, Cambridge, from whence he dates a portion of the work before us, which is divided into three parts. First comes the portion translated from Polybius: next an "Answer to Questioners," why he introduced an account of the life and victories of Henry V.? which forms the third part, avowedly drawn from Hall's Chronicle. At the back of the title-page is a woodcut of a Roman head, and underneath it the following lines subscribed, B. G. (Bernard Garter or Barnabe Googe.)

"Whome Nature, Birth, and Science lore
have made the childe of fame,
This portrature (through Gravers Arte)
doth shewe to thee the same.
A Greeke by birth, of noble bloud,
Polybius eke he hight.
His workes deserve immortall praise,
and fame upholde his right.
Reade with advise, doe judge with skill,
and trouth will cause thee than
To say, as thou of right maist say,
he was a worthy man:
Whome, though the Fates with cruell hande
have cut his mortall breath,
Yet we enjoy (through worthy Fame)
his deedes in spight of death."

These lines are common-place enough, but Watson himself (after the dedication to Thomas Gaudy, Esq., dated from Gaudy Hall, Norfolk) begins his address "to the Reader," with some verses of a very unusual, and not very intelligible character.

"Were it as perillous to deale Cardes at play,
As it is quarellous to deale Bokes this day,
One and fortie men amongst one and fiftie
Would flee one and thirtie to flee one unthriftie:

And yet Cardes so dealt should have in revealing
 Fordeale of Bokes in this hard time of dealing.
 Cardes be tooted on but on the one side,
 Bokes on both sides, in all places porde and pride,
 Not to content, but to contende upon spiall
 Of least tittle that can come in triall.⁴³

He concludes his prose with four additional lines, and having quoted "our English Epigramme which sayth, the plain fashion is best, that's truly exprest, or the plain fashion is best that's plain without plaites," he proceeds to the body of his work, which is very affectedly expressed and very dry reading. Of Henry V., near the end, he tells us,—

"This King was the man which (according to the auncient proverbe) declared and shewed that honour ought to chaunge maners; for incontinently after that he was inthronised in the siege royall, and had received the diadem and scepter of this famous and fortunate region, he determined with him selfe to put on the shape of a new man, and to use an other sort of living, turning insolency and wildenesse into gravitie and sobernesse, and wavering vice into constant virtue: and to the intent that he would so persiste without reflection, either least he should bee so allured by the sinister perswasions of his familyer companions, with whome he had passed his adolescencie in wanton pastimes and ryotous rufflings, he banyshed and separated from him all his olde flatterers, and lighte bolde brainesicke playfeeres, but not unrewarded."

Watson shows himself to have been a violent Puritan, and a bitter enemy of the Roman Catholics; and after styling Henry "the Arabical Phoenix," he speaks of the Lollards and of the schism in religion, which had been produced "by the most wicked desire of a Sathanicall swarme of wicked worldlings, as contemptuous Cardinals, bloudthirstie Bishops, pelting Priours, ambitious Abbots, mischevous Monkes, filthie frier-like furies, and companie of cakling Canons, with a pestiferous plumpe of Popish Proctors, and a troupe of trouncing Tyrants, with other monstrous monasticall mirroures of mischief."

We know from the Stationers' Registers (II. 146) that Christopher Watson was a "Minister," and, no doubt, a popular preacher, for after his death there was entered, on 12th June, 1581, a "Lamentation" for his loss. Besides his own verses and those of B. G., a person whose initials are R. W. contributes some brief stanzas, the merit of which may be judged of from the first of them:—

"If famous factes,
 or worthie actes
 Rejoyce thy daunted minde,
 Polybius reede,
 wherein in deede
 Good Physike shalt thou finde."

We notice these and the other verses in the book, because, as we have said, they have hitherto been entirely neglected.

POOR KNIGHT.—A poore Knight his Pallace of private pleasures. Gallantly garnished with goodly Galleries of strang inventiōs: and prudently polished with sundry pleasant Posies, and other fine fancies of dainty devices and rare delightes. Written by a student in Cābridge. And published by I. C. Gent.—Imprinted at London, by Richarde Jones, and are to bee solde at his shoppe over agaynst Sainct Sepulchers Church. 1579. 4to. B. L. 42 *leaves*.

Of this very important and interesting contribution to our national poetry only a single copy remains to us; and it has never yet been examined or criticised in any bibliographical work. On this account, although it has been reprinted for the members of the Roxburghe Club (from the exemplar discovered some years ago in the evidence room of the Duke of Northumberland), we do not think that we ought to pass it over without remark.

Who the "poor Knight" may have been is a question which nobody can answer; and it may be reasonably doubted whether J. C., who professes to be only the editor, did not mean in this way to evade the responsibility of authorship, when in fact the volume was the issue of his own brain. In an address "to the Reader" J. C. declares that "the feare of ignomynie and shamefull reproch hath caused the Author of these Posies to withholde his name from the same, whom, for this time, I have thought it not much amisse to collour and set forth in the name of the poore Knight; and I do duly protest unto thee that, without my great intreaty these fewe Posies had not as yet come unto thy hand." In other places J. C. so often repeats and enforces the same anonymous independence, that we feel doubly inclined to doubt its truth. He maintains throughout, that in procuring the work to be printed at all, he was offending against the express commands of the "poor Knight," who intended his MS. only for the perusal of J. C. and his brother.

As to the title-page, we may be confident that Richard Jones, the printer and publisher, had a main hand in the composition of it; and we see at once that it was borrowed in part from Painter's "Palace of Pleasure," in part from the "Gorgeous Gallery of Gallant Inventions," and in part from "The Paradise of Dainty Devices." Jones never put forth a work, however dull (and he generally avoided such unsaleable commodities) without furbishing up for it an attractive forefront. "The

Palace of Pleasure" had come out in 1566, and the two miscellanies to which, as we have remarked, Jones was here indebted, had appeared respectively in 1576 and 1578. It may seem that J. C. lived in the Temple, and in an epistle in verse to him "the poor Knight" speaks of addressing him "hard by the Temple Bar."

It is to be borne in mind that this is not a collection of productions by a variety of hands, and therefore in different styles of writing and degrees of merit, but that it professes to be the work of only one individual, and it was entered at Stationers' Hall (Extr. Reg. II. 88) on 3rd July, 1579, in this form:—

"Ric. Jones. Lycenced unto him the poore Knightes
poesies — vijjd."

The usual price for entering a ballad was 4*d*, but the price for books was either 6*d* or 8*d*, according, we may presume, to their bulk: for the present, consisting of 84 pages, the larger sum was required and paid. The last piece in it (excepting "The poore Knight his farewel to his Booke") is a "Lamentation" on the fatal Assizes at Oxford in July 1577, when Sir Robert Bell, Sergeant Barham, and others, lost their lives by the prevalence of the jail fever. Jones had published, 6th August, 1577 (when it was entered), "A brief and dolefull Lamentation" on the same event; which may, in fact, have been the very same "Lamentation" imputed to "the poor Knight" in the volume before us.

But the main, and decidedly the best production begins with what is headed "The Vale of Venus, with all the Wayes and Foot-pathes unto her Forte," which is an allegory regarding love, on the whole well sustained, and divided into three parts, each with its explanatory "Argument." The first, as we have stated, is "The Vale of Venus;" the second, "Of Cupid his Campe;" and the third "Justice and Judgement pleaded at Beauties Barre." The author feigns himself to fall asleep in a wood, where he dreams that he sees Morpheus, who conducts him through his strange peregrinations. There is a great deal of variety in the descriptions, and an immense number of historical, poetical and mythological persons are introduced, who have all, more or less, been sufferers in the conflicts of Love. On p. 233 of Vol. I. we have quoted from this poem a passage referring to Romeo and Juliet, and to Galfrido and Bernardo; and we may here extract, from the third portion of the poem, another stanza, relating to the lovers whom Shakespeare, ten or fifteen years afterwards, rendered so famous:—

"Next to the gate faire Juliet did lye,
 And in the Court young Romeus did stay:
 Faire Cinthia gave leve to peke and pry,
 But shee oft sayd, when wilt thou come away ?
 Windoowes (quoth hee) I would assend, faire May:
 I looke to see the place where erst I came,
 But Tibalt he hath closed up the same."

In fact, no story could be more popular; and even before Arthur Brooke published his "Tragical History" in 1562, it had been, as he himself states, represented on the stage so excellently, that he doubted the success of his poem on the same incidents. In the sub-division headed "Of Cupid his Campe" (which includes a battle in which the little god gains a victory over the troops of Diana), the poor Knight thus mentions four English poets of great eminence:—

"Then Morpheus sayd, loe ! where he stands that worthy Chauser hight,
 The cheefest of all Englishmen, and yet he was a knight.
 There Goure did stand with cap in hand, and Skelton did the same,
 And Edwards hee, who, while he livde, did sit in chaire of fame."

Here we have another authority for the notion that Chaucer had been knighted. Edwards had not long been dead, and had left behind him a great reputation; but there could be no pretext for placing Skelton on a level with Chaucer and Gower. Another English name is frequently introduced with high praise by the poor Knight, viz., Robinson, but whether he meant Clement or Richard does not appear. Clement Robinson we know chiefly as the editor of "A Handfull of Pleasant Delights," printed in 1584; but Richard Robinson would seem to have been the older author, his "Vineyard of Virtue" having been entered on 26th August, 1579. To which of them belongs "Robinson's Xmas Recreations of Histories and Moralizations," registered at Stationers' Hall on 10th Dec. 1576, (Extr. II. 27) we are in no condition to decide. We quote a curious passage about Pope Joan, regarding whom, it should appear, Robinson had written:—

"Quoth Morpheus, this is shee which all the Church beguilde,
 Whom all men thought to bee a man, till that shee had a childe:
 Pope Joane shee hath to name, whom once within the Lake
 I shewed unto Robinson, as our viage wee did make.
 Her tombe did crosse the path, because the passers bye,
 When as they saw her shamefull fact, to her reproche shoulde cry.
 The young man it is hee which was her Minion ever,
 With whom upon the Hill for aye with care they shall persever."

This and many other topics are introduced for the sake of amusement; and we think that the work before us must have been so popular, that the abundance of careless readers have only left this solitary copy to testify to the cause of their satisfaction.

The only point that gives us any real ground for doubting the authorship, as well as the editorship, of J. C. is that in one of the smaller poems entitled "The poore Knight his Paramour," professedly written by another person called "M. John Com." he is named *Will*. In other places "the poor Knight" speaks of himself as a boy and a lad; but it is admitted that he was then at the University of Cambridge, where he must have been contemporary with Spenser, Kirke, and Gabriel Harvey. He especially regrets the loss of "Maister Sharpe," of Trinity College, among other friends; and he has "an Epitaph upon the death of P. Starling, sometime Schoolemaister of Bury Schoole," as if he had been educated there. We do not meet with any of the poor Knight's friends in the excellent work of Messrs. Cooper, *Athenæ Cantabrigienses*.

There can be little doubt, whatever J. C. may say to the contrary, that "the poor Knight" really intended his work for publication: he ends it with the two subsequent stanzas, forming part of what he calls the "Farewell to his booke:"—

"And sith thou art in yeares my eldest Sonne,
Disdaine thou not this viage to begin:
From hand to hand addresse thy selfe to ronne,
And seeke good will of every man to win.
If Momus barke and Zoylus gin to chat,
Bee of good cheare and do not blush at that.

"And if thou speede, ere many yeares be past
Thy brethren shall inew thy former race:
If thou speed not, then shalt thou bee the last,
As thou wert first, which did begin this case.
Speede well, speede yll, herof shal be an ende.
Adew, good Childe: commend me to my freend."

Considering that "the poor Knight" was unquestionably a poet of no mean order for the time, and that he mentions so many Cambridge men, it is singular that he does not name one who attained eminence. There are not a few misprints in the volume, but the most remarkable is calling Cicero, in a poem on "his life and death," "Maister T. Cicero," instead of *Marcus T. Cicero*.

POWELL, THOMAS.—Wheresoever you see mee, Trust unto
your selfe. Or the Mysterie of Lending and Borrowing.
Seria Jocis: or the Tickling Torture. *Dum rideo, veh
mihi risu*. By Thomas Powel, London-Cambrian.—Lon-

don Printed for Benjamin Fisher &c. 1623. 4to.
34 *leaves*.

This Thomas Powell is not to be confounded with his earlier namesake and countryman, author of "Love's Leprosie," 1598, and of "The Passionate Poet," 1601, works bearing not the most remote resemblance to the tract before us, which gives a humourous account of the artifices employed by lenders and borrowers, with a minute description of the various resorts and places of refuge for fraudulent and other debtors in and near the city of London. The work is inscribed "To the two famous Universities, the Seminaries of so many desperate Debtors, Ram-alley and Milford Lane," in the three following stanzas :—

"Two questions in demurer seeme to stay us,
Which is the elder, and from whence ye came?
Not all the learning in old Doctor Caius
Was ever able to resolve the same.
Your bookes and studies are the same and one:
The blessing from your Creditor must come.
"Y' are both as deeply learned (we doe know it)
As to the very center of the cellar:
For kitchen physicke, if ye list to shew it,
Y' have stomacks that can far out doe Montpellier;
And for the rest of all the sciences,
We may send Doway bold defiances.
"Y' are both so ancient, worthy, so alike,
It were great pittie that you should contest,
But rather let your wits best powers unite
Against your equall enemy profest:
To multiply your partizans apace
The Temple Gods vouchsafe and give yee grace."

This is followed by four lines "To the Reader," a short address from "The Students of Ram-ally to the Author," and "The Author's Invocation," all in verse. The rest of the tract is principally in prose. On p. 23 begins a description of the "noted places of refuge and retirement" for persons wishing to avoid bailiffs and creditors: these are Ram-alley, in Fleet Street; Fulwood's Rents, Gray's Inn Lane; Milford Lane, in the Strand; the Savoy; Duke Humphrey; Montague Close; Ely Rents; Cold Harbour; Black and Whitefriars, also called Alsatia; and St. Bartholomews. The author, from acknowledged experience, dwells on the separate conveniences of each, but especially upon the facilities of escape and concealment afforded by Ram-alley. This part of the tract is very curious with reference to the then condition of some of the most populous and disreputable parts of the metropolis.

PRICE, LAURENCE.—A new Disputation Betweene the two Lordly Bishops, Yorke and Canterbury. With a Discourse of many passages which have hapned since they were committed to the Tower of London, Being very necessary for observation, and well worth the Reading. The fifth Edition, corrected and enlarged. Written in English Prose by Laurence Price, February the 15. 1642.

The simple sort live most at rest,
Whil'st Lordly Bishops are distrest.

London Printed by E. P. for J. Wright. 1642. 8vo.
7 leaves.

Whether there be any truth in the statement that this is "the fifth edition" of the tract, and that it had been "corrected and enlarged," is very doubtful, and no other copy is known with which a comparison may be made. Laurence Price, who professes, with some singularity, to have written it in "English prose," was a very prolific writer of ballads and ephemeral tracts like the present: he specifies that the one before us is in "English prose," perhaps, for the novelty's sake, but still he could not refrain from adding a humourous song at the end, which "a poore Musitioner" sings "to the tune of *Banks his bill of Fare*," alluding probably to some well-known air regarding Banks and the performances of his horse Maroceus.

The prose portion consists of an angry recriminatory dialogue between the Archbishops of Canterbury and York, while they were both confined in the Tower, and it contains some points of interest: thus, it mentions the execution of "two Romish priests" in the January preceding; the death of "young Bensteed," who is called "Laud's watchman," by the hands (as it should seem on this authority) of the "London Prentices;" the defacing of Cheapside Cross, &c. The following is what relates to the latter event:—

"*Yorke.* De'e heare me, Canterbury? since your mind runs so much upon crosses, I can tell such strange newes of a Crosse which I thinke will crosse your humour to heare it. It is for certaine spoken that Cheape-side Crosse is quite defunct, and stands like one forsaken of his former Solicitors.

"*Cant.* Why, what have they done to Cheape-side Crosse? I thought that had not offended any body.

"*Yor.* It seemes it hath offended some body; for I am sure they have torne

downe part of the portraiture of the body of Christ, and the Cardinals Crosier staffe, and the Crowne that was placed upon the Virgin Maries head.

"*Cant.* Now, by my Holy-dame, I thinke that they were no Papists that did it," &c.

The same circumstance is thus alluded to in the song at the end:—

"I marvell what harme hath old Cheapside Crosse done
That some meer mechanicks hath wrought it a spight,
To disfigure the picture of Mary and her Son,
And dare not shew forth their heads by day-light.
They have also pul'd down the Crosier staffe,
Which once was fast plac'd in the Cardinals claw:
This sport cannot chuse but make Lucifer laugh;
There's none but offenders that feareth the Law."

Each stanza ends with this burden; and the first stanza seems imitated, in spirit at least, from the ballad of "Ragged and Torne and True," (Roxburghe Ballads, 1847, p. 26).

"I am a poore man, and scarce worth a shilling,
As unto my neighbours is too well knowne,
Yet to live upright in the world I am willing:
I covet nothing but what is mine owne.
And now in the first place to tell you my mind,
For false-hearted people I care not a straw:
This is my conceit; by experience I find
There's none but offenders that feareth the Law."

The "Fiddler" who sings this song is introduced just before Canterbury and Yorke go out of the room to dinner; but how he contrived to get into the Tower to amuse them we are not informed. Price's initials are at the end of the tract, which seem, however, needless, as his names are at full length on the title-page.

PRICKET, ROBERT.—Honors Fame in Triumph Riding. Or the Life and Death of the late Honorable Earle of Essex. —London Printed by R. B. for Roger Jackson &c. 1604. 4to. 17 leaves.

The author signs the dedication to the Earls of Southampton and Devonshire, and the Lord Knowles, "R. P."; but in some stanzas at the end "upon the Author and his subject," subscribed "Ch. Best. Arm.," Pricket's name is given at length. Best was a writer in Davison's "Poetical Rhapsody," (Vol. I. p. 187.)

Pricket tells the Reader, that this was "the third time" he had "indured the press," having in fact previously printed his "Soldier's

Resolution" and "Soldier's Wish," which both came out in 1603. The dedication contains a remarkable passage, evidently referring to the fatal disgrace into which Lords Cobham, Grey, and Sir Walter Raleigh had fallen just before this tract was printed:—"God, with my soule, an uncontrowled witnes beare, I not desire to speake against the justice of the law, nor any honorable magistrate in place of Counsel or of government: only my words may neerly glance at such whose proud demeanour and insulting violence made to the world an apparent demonstration that they were most joyfull actors in a mournfull tragedy: but now the justice of the heavens decree hath most justly throwne themselves unto the stroke of the selfe same judgement." According to Camden, Lord Southampton was liberated from the Tower on the 10th April, 1603, and on the 9th of November of the same year Lords Cobham, Grey, Sir Walter Raleigh, and others were convicted of high treason at Winchester.

Lord Cobham's brother and two priests were executed, and to this circumstance Pricket thus alludes in the body of his work:—

"Because that Mercy not arightly knew
His heart, whom *she* disloyall did account,
Report did feed *her* taste with gall and rue;
For by his fall some other up must mount,
And so they have the gallowes top unto.
For ever so may such like mounters doe!
But God is just; so shall they finde,
That lay their plots with bloody minde."

In a previous stanza the special instrumentality of Raleigh is touched upon:—

"Whilst noble honour, shut up in disgrace,
Could not have leave to vertues Queene to goe,
Before her throne to speake and pleade his case,
And to her mercie tell his griefes sad woe;
Then in that time an undermining wit
Did closly frame all actions jumpy fit:
Molehills were to mountaines raisde,
Each little fault was much dispraisde."

The following stanza obviously refers to Archbishop Whitgift, then dead, and to his exertions on behalf of Lord Essex:—

"Yet in the rank of honour, honours Grace
Reverend, renown'd, religious, vertuous, learn'd,
Grave, sober, chaste, upheld a Primates place,
Whose godly wisdom Englands eyes discearn'd.
His soule divine was to that Earle a friend,
Whom froward fate bequeath'd to fatall end:
But now their soules in purest love
Live with their Christ in heavens above."

Pricket afterwards speaks more darkly of the grief of Sir Thomas Egerton for his young friend, as well as of the affection of Chief Justice Popham, who sat upon the trial. It is recorded by Camden that Lord Essex's head was not severed till the third blow, and this circumstance is mentioned with more particulars by Pricket :—

“Base wretch ! whose hand true honors bloud should spill,
Deaths axe did first into his shoulder strike :
Upward againe he strikes a blow as ill ;
Nor one nor other were directed right.
Honor n'ere moov'd : a third blow did devide
The body from the worlds admired pride.
Was that the way to lose a head,
To have an Earle so butchered ? ”

Camden states that the first blow deprived the victim of sense, which could hardly be the case, if it only struck Essex's shoulder, which is Pricket's assertion.

The Earl of Essex was a poet, and, though none of his verses were printed of old, some are preserved in manuscripts of the time. The most interesting of these relates to himself, and appears to have been written when he was banished by Queen Elizabeth from the Court : in the copy preserved among the Ashmole MSS. at Oxford it is called “The buzzing Bee's Complaint ;” but in another more authentic copy, now before us, and subscribed “R. Devereux, Essex,” it is headed “*Honi soit quy mal y pense.*” It is in fifteen six-line stanzas, two of which run thus : Essex speaks of himself under the figure of a bee :—

“Of all the griefes that most my patience grate
There's one that fretteth in the high'st degree ;
To see some Catterpillers, bredd of late,
Cropping the flowers that should sustaine the Bee.
Yet smyled I, for that the wisest knowes
That mothes will eat the cloath, cankers the rose.

“Once did I see, by flying in the field,
Foule beasts to brouse upon the Lilly fayre.
Beuty and vertue could no succor yield :
All's provander to Asses but the aire.
The partial world of this takes little heed,
To give them flowers that should on thistles feed.”

In this and other parts of the poem Essex clearly refers to Sir Walter Raleigh and his other enemies, then about the person of the Queen, who contrived to inflame her mind against the conduct of the imprudent but generous Earl.

In connexion with his execution, and the events preceding it, we may here quote the following important documents, which can never be out of place, and which we copy from the originals, in some

instances corrected in the hand-writing of Lord Treasurer Burghley. The first is headed "The names of the Traytors and the places of their imprisonment," and it shows in what way they were disposed of on Feb. 8, immediately after the outbreak was at an end :—

"*In the Tower*.—Therle of Essex, Therle of Rutland, Therle of Southampt-
ton, Lo. Sands, Lo. Cromwell, Lo. Mountegle, Sr. Charles Davers, Sr. Christo-
pher Blunt."

"*In Newgate*.—Sr. John Davies, Sr. Gilla Mericke, Tresham (Sr. Thomas
Tresham's Sonne in the Gatehouse), Sr. Robert Vernon, Sr. Henry Cary,
Gosnoll (in the Marshalsey), Edw. Bushell, Mr. Downall."

"*In the Fleete*.—Sr. Charles Percy, Sr. Joslen Percie, Francis Manors, Sr.
Edw. Baynham, Francis Smythe, Willm. Spratt, Tho. Blundell, Francis
Kynersley, Edw. Harte, Willm. Grantham, Edw. Hanmer, Richard Chomley,
Antho. Rowse, John Arden, John Tympe, Francis Lester, Thomas Condell,
Tho. Typpinge, St. Willm. Constable, Peter Ryddall, Willm. Greenall, Willm.
Greene, John Noaris, John Varnon, Robert Dobson."

"*In the Counter in the Poultry*.—Francis Prednim, (stranger,) John Lym-
ricke, Gregory Sheffield, Richard Grayes, (for powder,) John Roberts, Sr.
Thomas West, (Sonne and heire to the Lo. Leware), Stephen Mann, John
Foster, Willm. Parkins, Bryan Dawson, Tho. Crompton."

"*In the Counter in Woodstreet*.—George Orrell, Ellis Jones, John Floyer,
Symon Jassion, Richard Harford, Robert Catisby, John Littleton."

"*In Ludgate*.—Thomas Blundell, John Wheler, Thomas Medley."

"*In the White Lyon*.—John Wright, John Graunte, Xpofer Wright."

"*All these are suspected, and not known yet whether they be committed*.—
Sr. John Heydon, Sr. Xpo. Heyden, Sr. Ferdinando Gorge, Sr. George
Manors, Gray Bridges, (Sonne and heire to the Lo. Shandoys), Captaine
Gilby, junior, Owen Salisbury, (slayn), John Salisbury, junior, John Vaughan,
Tomkins, Saunders, Temple, Dorrington, Reynoldes, Cuffe, Tracy, (slayne),
Fowkes, Charles Ogle, Yakesley, White, Wingfield, Francis Jobson, Pitchford,
Thomas Warburton, Francis Burke, Bromley, Glastocke, Keymish, Willm.
Lucas, Tresham, Yates, (that came from Fraunce with munition), Antho.
Lawes."

"The Ladie Ritche is with Mr. Sackforde."

"The E. of Bedforde is with Sr. John Stanhope."

The above lists were obviously made out in extreme haste (several names are repeated) for the information of the public authorities. The next document must have been considerably posterior, after examination into the comparative guilt of the different parties accused: it is indorsed "Fines of Offenders," and we must take it that the first column of figures contains the sums originally imposed, and the second the sums to which the fines were ultimately reduced. The account is headed,—

"Fynes imposed on the Noblemen and other Confederates in the late Rebellion."

Erle of Rutland	.	.	30,000 li	20,000 li
Erle of Bedford	.	.	20,000	10,000
Baron Sandys	.	.	10,000	5,000
Baron Cromwell	.	.	5,000	2,000
Sr. Henry Parker, lo. Monteagle	.	.	8,000	4,000
Sir Charles Percy	.	.	500 li	
Sir Josselin Percy	.	.	500 m	
Sir Henry Carey	.	.	400 m	200 m
Sir Robert Vernon	.	.	500 m	100 li
Sir William Constable	.	.	300 m	100 li
Robert Catesbye	.	.	4000 m	
Francis Tresham	.	.	3000 m	
Francis Manners	.	.	400 m	
Sir George Manners	.	.	400 m	
Sir Thomas West	.	.	1000 m	
Gray Bridges	.	.	1000 m	
Sir Edward Michelburn	.	.	500 m	200 li
Thomas Crompton	.	.	400 li	
Sir Edward Littleton	.	.	400 li	
Richard Chomely	.	.	500 m	
Captain Selby	.	.	200 m	
Robert Dallington	.	.	100 li	
Mallery	.	.	500 m	200 li
Edward Bushell	.	.	300 m	100 m
William Downehall	.	.	100 m	
Gosnall	.	.	40 li	
Francis Buck	.	.	40 li	
Edward Wiseman	.	.	100 m	
Capt. Whitlock	.	.	40 li	
Christopher Wright	.	.	40 li	
John Wright	.	.	40 li	
Charles Ogle	.	.	40 li	
John Vernon	.	.	100 m	
Ellys Jones	.	.	40 li	
Arthur Bromefield	.	.	40 li	
John Salisbury	.	.	40 li	
Capt. William Norreys	.	.	40 li	

Owen Salisbury, mentioned in the list of "Traitors," was the father of John Salisbury, and an old soldier and follower of the Earl of Essex: he is stated to have been "slain," and such was his fate at Essex House very early in the affray. "Life of Spenser," 1862, p. xvi.

We may add here that remarkable passage in Raleigh's "Dialogue betweene a Counsellour of State and a Justice of Peace," where it is stated, without reserve, that Essex would never have lost his head but for his "undutiful words" regarding the Queen: they have often been alluded to (Tytler's "Life of Raleigh," edit. 1844, p. 195), but never quoted correctly—"Yea, the late Earle of Essex told Queene Elizabeth that *her conditions were as crooked as her carcasse*: but it cost him his head, which his insurrection had not cost him, but for that speech." Tytler tells us that the expression was "reported to Elizabeth," but Raleigh asserts that Essex spoke it to the Queen herself, which seems highly improbable.

PRICKET, ROBERT.—*Times Anotomie*. Containing the poore mans plaint, Brittons trouble, and her triumph. The Popes pride, Romes treasons, and her destruction : Affirming that Gog and Magog both shall perish, the Church of Chrish shall flourish &c. Made by Robert Pricket, a Souldier &c.—Imprinted at London by George Eld and are to be sold by John Hodgets. 1606. 4to. 32 *leaves*.

Bibliographers have been puzzled to explain the allusion, in the dedication of this production to the Lords and others of the Privy Council, to the imprisonment of the Author for an offence given by a former work. (*Restituta*, III. 445.) Had they met with Pricket's "*Honor's Fame*," 1604, they would have seen at once that he incurred the displeasure of the crown and court by the freedom with which he spoke in that piece of the crime, trial, and execution of the Earl of Essex. In the dedication to the poem before us he says:—"The last untimely fruit, which by a publicke print I rashly published, gave just occasion to procure your dislike." This "last untimely fruit" was his "*Honor's Fame*." Pricket then proceeds to express his gratitude to the Earl of Salisbury (created in 1605), for procuring him his liberty, after relieving his wants while imprisoned.

The author subsequently informs us that he had written the first part of his "*Time's Anatomy*" two years before it was printed, and speaking of its scope and object, he adds: "I doe with a religious anger chide the violent and presumptuous rage of unrul'd abuses, because I grieve to see the gross impieties which our time commits: briefly therefore I have anotomized those evils which do afflict the world, and in the processe of my booke's discourse, my reprehentions may, peradventure, be accounted round and sharpe." "Round and sharpe," in the modern acceptation of the word "round," reads like a contradiction in terms, but "round" was formerly taken in the sense of free and unrestrained.

The dedication occupies four pages, and an address "to the Reader" six more, but the only point worth notice in it is a statement that Pricket, having dedicated his "*Soldier's Resolution*," 1603, to the King, was allowed to deliver it himself to James I. "*Time's Anatomy*" as far as relates to the poem, commences on sign. B, and concludes on sign. H. In the opening the author mentions his two earlier printed works, "*A Soldier's Wish*," and "*A Soldier's Resolution*,"

and a third, which probably was never printed, called "Love's Song," on the loss of Queen Elizabeth. We conclude that it was not printed because we have seen that, in the introductory matter to "Honor's Fame," Pricket distinctly states that that was the third time he had "endured the press."

Nothing can be more uninteresting than the whole of this production, the principal object of which is to vituperate the Pope and Papists, and to warn England against their machinations. At the end is "A Song rejoycing for our late deliverance from the gunpowder plot," in six stanzas: one stanza runs thus:—

"Thy Queene, thy Prince, thy Peeres and princely state,
Thy Lords, thy Bishoppes, Knights and Burgesses,
God hath preserv'd from Romes intestine hate:
A suddaine flame should have consum'd all these.
Romes traytors now so to the world are knowne,
As treasons Mine hath Rome and them up blowne."

The same author's "Jesuits Miracles," 4to. 1607, follows up the purpose of exposing the evils and dangers of popery.

PRISONER AND PRELATE.—The Prisoner against the Prelate: or a Dialogue between the Common Goal and Cathedral of Lincoln. Wherein the true Faith and Church of Christ are briefly discovered and vindicated by authority of Scripture &c. Written by a Prisoner of the Baptised Churches in Lincolnshire. 8vo. 45 leaves.

This book has neither name of author, printer, publisher, or date upon the title-page, but we find "Thomas Grantham" subscribed to eight preliminary pages headed "A Probleme demonstrated," the object of which is to establish that a knowledge of Greek and Hebrew are needless to any Englishman, who wishes to understand the Scriptures, provided he possesses the authorised translation perfected by so many learned and competent men. This problem is treated logically, and all the rest is in verse, beginning with eight pages entitled "The Author's Expostulation," &c.

It appears that Grantham was in prison at Lincoln for non-compliance with prelatical injunctions; and the main object of the supposed Dialogue between the Gaol and the Cathedral is to settle the superiority, and greater antiquity, of the first over the last. Much clever-

ness and considerable learning are displayed by the disputants, who take up the conversation alternately, usually for six lines each, as in the outset as follows :—

“ Jayle.

“ I greet thee well, thou great Cathedral,
Now shining in thy form Prelatical,
Whilst others lye within my Cells, because
They can't conform to thy prelatick laws;
Whose case yet seemeth just and good to me,
Although, 'tis true, they do dissent from thee.

“ Cathedral.

“ Is this a Jayle-like greeting ? what's the cause
Thou thus declin'st thy work, to take a pause
About Religion ? and I further strange
To hear the Jayle once intimate a change
Twixt her and me, who wont, with one consent,
All talk that's too religious to prevent.”

In this manner (by the way, it is the first time we ever saw the adjective “strange” used as a verb) they begin and continue the dialogue, touching upon all the points in dispute between the supporters of the Church and most classes of sectaries, but especially the Baptists. The discussion is by no means edifying in our day, and we cannot believe that Grantham's book had many readers even in that day, when the questions were most rife and important. From first to last personal matters are avoided, and “old Noll,” as he is called by the Jail, is almost the only party particularised. We can only guess at the period when the little volume made its appearance, but it was of course after the Restoration.

Thomas Grantham began to print in 1644, and from what he called his “Brainbreakers-Breaker, or Apologie of Thomas Grantham for his method in teaching,” we find that he was then a schoolmaster “dwelling in Lothbury :” the purpose of that tract, of only eight pages, is to prove the folly of teachers of Greek and Latin, when they compel boys to learn so minutely all the rules of Syntax. We need not enter into this question, but we may observe that his method is approved by many persons who subscribe their names, and among others by James Shirley, the dramatist, then also a schoolmaster, who subscribes J. S. to some Latin lines. Grantham, in 1642, was curate of East Neston, of which he was deprived ; but he continued long afterwards to instruct youth, and called himself “Thomas Grantham M.A. of Peter-House in Cambridge, Professor of a speedy way of teaching the Hebrew, Greek and Latine tongues in London, in White-Bear-Court, over against the golden Ball upon Adlin Hill.”

This description we find placed upon the title-page of a book which we have never seen anywhere mentioned, although a work of no less importance than a translation into English of three books of Homer's Iliad, as we apprehend, all printed separately. The second book has no new title, but a fresh pagination, while the first and third books are respectively dated 1660: the first is "London Printed by L. Lock for the Author," and the third, "London, Printed by M. J. for the Author." When Grantham printed the last he had removed his school to "Mermaid-Court in Gutter-lane, near Cheapside."

Besides the translation of the first Iliad, Grantham inserted a few miscellaneous poems adapted to the time—one on the Proclamation of Charles II.; another "a Collation of certain Worthies," where Monck is likened to Achilles: at this date Grantham was all for the Church, and exclaims—

"Hey! for our Tythes and Pulpits, Churches now,
And Laws and Justice, if Monck keep his vow."

At the end of the book are "Verses upon General Blake, his Funeral," where he compares Blake with Drake, and among other points says,—

"The Vowels are the same in Drake and Blake:
Some think these two should equal honour take."

Passing these we must speak briefly of Grantham's rendering of Homer into English, which is introduced by an address "to the Reader," where two lines are better translated from Ovid, than, perhaps, any others from the Greek:—

"Homer, with all the Muses grac'd, if poor
He chance to come, they'l thrust him out of door."

Few attempts at verse are inferior to Grantham's translation, which, however, begins better than it proceeds:—

"Goddess, the wrath of great Achilles sing,
Who griefs unnumbered to the Greeks did bring,
And many valiant souls to hell did send,
Their noble bodies fowls and dogs did rend:
Jove will'd all this, from him the strife begun
Of Agamemnon and great Pel'us son."

Grantham was not himself well satisfied with this opening, and at the close of the book substituted the following:—

"Achilles son of Pelus Goddess sing,
His banefull wrath, which to the Greeks did bring
Unnumbered griefs, brave souls to hell did send,
Their noble bodies fowls and dogs did rend:
Jove will'd all this, he these to strife did bring,
God-like Achilles and Atrides King."

Still discontented with the first couplet, he added a third experiment :—

“ Achilles, who from Peleus did spring,
Goddess, his baneful wrath begin to sing.”

We might apply to each, and all, a homely and not very complimentary proverb, but we will make a short quotation from the speech of Ulysses in the second book : it begins with a strange false concord, which could hardly have been the mistake of the printer, because Grantham, though a pedagogue, seems never to have been very particular in this respect :—

“ O King! the Grecians does thee much disgrace,
And break the promise made unto thy face,
That till Troy was destroy'd they all would stay,
But now, like boys and widows run away:
Weeping with sorrows they do all return.
I know that every month a man will burn,
If that he want his wife, and storms him tosse:
It grieves a man to suffer such a losse.
But now nine years are past, I cannot blame
The Grecians for returning home again;
But now we've staid so long, its base to go:
Stand to't, my friends, and let us endure woe
Untill the time that Chalchas prophesi'd:
We'll know the truth, or whether Chalchas li'd.”

We do not suppose that the reader will require any further specimen of a translation which seems to deserve a place midway between the familiarity of Hobbes and the rough vigour of Chapman. When Grantham arrived at the Catalogue of Ships he omitted it, after a vain trial of his rhyming powers, and proceeded to the third book, which is separately dedicated to “ his noble friend Mr. Thomas Turner, Gentleman of Graies-inn,” and is separately paged. Grantham did not improve with practice, and the end of Book 3 is quite as harsh, bald and uninviting as the rest : it ends thus :—

“ Then Agamemnon said, Trojans give ear,
And Grecians too, for I shall make it clear
That warlike Menelaus won the field:
Now Helen with her riches you must yield,
And pay the fine that's due: hereafter fame
Shal spread our acts and Greeks approve the same.”

We felt that we ought not to pass over a work of so much pretension, especially considering its extreme rarity (for we believe that only two copies of it are known), and it has never yet been included in any catalogue. Grantham's “ Prisoner against the Prelate” has indeed been noticed, and the author (Lowndes, B. M., p. 928, edit. 1859) by

mistake knighted. His earliest known work was "A Marriage Sermon," printed in 1641; but he himself mentions, under the date of 1644, that he had already written and printed "Animadversions upon Cambden's Greeke Grammar," made for the use of Westminster Schoole, showing that it was "false, obscure and imperfect." This production we have never seen. We do not believe that there were two Thomas Granthams, and the works we have examined were by the same pen.

PROCTOR, THOMAS.—A gorgeous Gallery of gallant Inventions. Garnished and decked with divers dayntie divises, right delicate and delightfull to recreate eche modest minde withall. First framed and fashioned in sundrie formes, by divers worthy workemen of late dayes: and now, joyned together and builded up: by T. P.—Imprinted at London, for Richard Jones. 1578. 4to. B. L. 60 *leaves*.

This rare miscellany having been reprinted by Park (though imperfectly, and with the omission, besides, of two pages), we should not have noticed it, but that we are able to add something new regarding both the responsible editor and his work.

First as to the responsible editor, Thomas Proctor, we learn that six years after the date of the publication of the "Gorgeous Gallery" he was admitted a freeman of the Stationers' Company in the following form, and at the instance of John Alde, or Aldee, one of the most celebrated printers and booksellers of his day:—

" 17 Augusti 1584

" John Aldee. Thomas Proctor. Rd of him for his admission freeman of
this Cumpanie iijs iiijd"

We may presume, perhaps, that Proctor had been instructed in the "art and mystery" by John Alde, who had also been master to Anthony Munday, who contributed a copy of commendatory verses to the work in our hands. The father of Thomas Proctor was, in all probability, the John Proctor, Master of Tunbridge School, who in 1549 published a religious tract called "The Fal of the late Arrian" (printed by W. Powell), and who five years afterwards wrote, and Robert Caly printed, a "Historie of Wyates Rebellion with the Order and Maner of resisting the same," &c. His son (as we suppose him to have been) gives us no information regarding his

family or connexions in such parts of the "Gorgious Gallery" as he contributed. Ritson (*Bibl. Poet.* p. 301) imagined him to be the same T. P. who inserted "Sentences in meeter tending to sundrie purposes" in his "Treatise of Heavenly Philosophy, 1578:" there is little doubt about it, for he has similar "sentences" in the "Gorgious Gallery," although his initials are not appended to them. How little personal representations are to be depended upon may be seen from a poem headed "The fall of Folly, exemplified by needy Age," subscribed T. P., as if he were speaking in his own person, and not in that of "needy Age," which ends with these lines—

"Let mee, your Mirror, learne you leave whats lewd,
My fall forepassed let teach you to beware :
My auncient yeres, with tryall tript, have vewd
The vaunt of vice to be but carking care."

Here it would be merely ridiculous for T. Proctor to talk of his own "ancient years," when we know that he became free of the Stationers' Company in 1584: he must have been quite a youth when he contributed the poems to the miscellany in our hands, and wrote the above in an assumed character.

We have called Thomas Proctor the responsible editor of the "Gorgious Gallery," because his initials are placed upon the title-page, and his names are elsewhere found at length; but it is certain that he was assisted by Owen Roydon, who not only prefixes seven six-line stanzas "to the curious company of Sycophantes," but writes and subscribes with his initials the earliest piece in the body of the work, addressed "To a Gentlewoman that sayd, All men be false, they thinke not what they say." Roydon is a peculiar and uncommon name, and we may speculate that he was the father of Matthew Roydon, a poet, subsequently of considerable eminence, the friend of Sidney, Spenser, Lodge, Chapman, and others, their contemporaries. Owen Roydon, the father, wrote easily, and was, in all probability, a practised versifier in 1578, as will be sufficiently testified by the following rather peculiar stanza:—

"I know not every mans devise,
But commonly they stedfast are :
Though you doo make them of no price,
They breake their voves but very rare.
They will performe theyr promis well,
And specially where love doth dwell :
Where freendship doth not justly frame,
Then men (forsooth) must beare the blame."

Ritson does not mention this poem by Owen Roydon, and erroneously gives the date of 1570 to the miscellany in our hands. (*Bibl. Poet.*

p. 320.) It is clear to us that Owen Roydon or O. R. furnished all the materials preceding sign. K iiii; and then we come to the following heading of the page

“ Pretie pamphlets by T. Proctor :”

if he had been concerned in the preceding matter, we should have been sure to find his name or initials at the ends of the pieces he contributed, as indeed we most commonly do after sign. K iiij. “Proctors Precepts” is the title given to his earliest effort. “The History of Pyramus and Thisbe,” however, the longest poem in the volume, has no token of authorship; and the same remark applies to the last five pages which are separately thus entitled, “The lamentacion of a Gentilwoman upon the death of her late deceased frend William Griffith, Gent.” This performance had been licensed by itself at Stationers’ Hall to Richard Jones in 1577, and no doubt had then been separately published: such had been the case with various other productions contained in the volume. William Griffith, the printer, who began business in 1561, had put forth Sackville and Norton’s “Gorbodue” in 1565: he ceased to publish after 1571, and it is just possible that he was the “gent” lamented by the lady. It does not follow that it was her composition; on the contrary, it seems to have been written for her.

T. Park, in his reprint, 4to. 1814, laments the loss of “a leaf” after his p. 102, but only a line is there wanting; and the same is the case (though he does not observe upon it) on his p. 158: neither of these lines can ever be restored, excepting by conjecture, because the original copy is defective in both instances. Park does not advert in his preface to a still more important *hiatus* in the copy of the “Gorgious Gallery” he employed, viz., that of two entire pages, containing a couple of Proctor’s best pieces. This great deficiency we are happily able to supply from a perfect exemplar (the only other known) belonging to the Duke of Northumberland: the first poem on the missing leaf, sign. N iii, runs thus:—

“ *Beauty is a pleasant pathe to distruction.*

“ Through beauties sugered baites
Our mindes seduced are
To filthy lustes, to wicked vice,
Whence issueth nought but care.

“ For having tride the troth,
And seen the end of it,
What wayle we more, with greater greefe,
Then want of better wit.

"Because so lewd wee luld
In that wee see is vayne,
And follow that, the which to late
Compels us to complayne.

"The boast of Beauties brags,
And gloze of loving lookes
Seduce mens mindes, as fishes are
Intic'd with bayted hookes.

"Who simply thinking too
Obtayne the pleasant pray,
Doth snatch at it, and witlesse so
Devoures her owne decay.

"Even like the mindes of men,
Allurde with beauties bayt
To heapes of harmes, to carking care
Are brought by such decaite.

"Lo thus by prooffe it proov'd,
Perforce I needes must say,
That beauty unto ruinous end
Is as a pleasant way.

Finis T. P."

On the reverse of the leaf we read as follows:—

"T. P. his Farewell unto his faythfull and approved freend, F. S.

"Farewell, my freend, whom fortune forste to fly,
I greeve to here the lucklesse hap thou hast :
But what prevayles ? if so it helpe might I
I would be prest : therof be bold thou maste.

"Yet sith time past may not be calde agayne,
Content thy selfe, let reason thee perswade,
And hope for ease to countervayle thy payne :
Thou art not first that hath a trespasse made.

"Mourne not to much, but rather joy, because
God hath cut of thy will ere greater crime ;
Wherby thou might the more incur the lawes,
And beare worse Brutes, seduc'd by wicked prime.

"Take heede : my woordes let teach thee to be wise,
And learne thee shun that leades thy minde to ill,
Least, being warnd, when as experience tries,
Thou waylst to late the woes of wicked will.

Finis T. P."

Several of the poems by Owen Roydon are to then popular tunes—such as "Where is the life that late I led," (*Tam. Shrew*, A. iv. sc. 1.) "Lusty Gallant," "When Cupid scaled first the fort," "I lothe that I did love," &c. Proctor has an excellent song of the Willow Garland, of the same measure and import as Desdemona's lament in *Othello*, A. iv. sc. 3. In Park's reprint it is however disfigured by a woful

error, *held* for "lull'd," which spoils a beautiful line; but in general his reproduction of the "Gorgious Gallery" is more accurate, than any other attempt of a similar kind in "*Heliconia*."

PROUD WIFE'S PATERNOSTER.—The Proude Wyves Pater noster that wolde go gaye, and undyd her Husbonde and went her waye. Anno Domini MDLX. [Colophon]—Imprinted at London in Paules Church yearde at the Sygne of the Swane by John Kynge. 4to. B. L.

By means of this valuable impression of a rare and excellent satirical poem, we are able to correct some important, and other less material errors in the reprint made by Mr. Utterson in 1817 from Douce's copy. On the title-page of the Selden exemplar, in the Bodleian Library, are woodcuts of two women conversing, and not of a man with purses at his girdle.

The errors begin early, for the Proud Wife, when reciting *Panem nostrum cotidianum*, is made to say

"But of divers cornes I have many a corne,"

which is nonsense; and, besides, "corne" does not rhyme with the last syllable of *cotidianum*: she ought to say, according to Kynge's impression and the sense,

"But of divers cornes I have many a come,"

a *come*, or *coom*, being a well-known measure of grain. The next error, in the last line of the stanza devoted to *Amen*, is merely literal, but material to the sense: it is to read "Yf he *fare* amys," instead of "Yf he *fore* amys," as it stands in the modern reprint. Douce's copy is right in one place (six stanzas onward), where that printed by Kynge is decidedly wrong,

"And to go trym in lusty wede,"

must be the correct text, because *gere*, as Kynge gives it, does not rhyme with *dede* in the corresponding line. Five stanzas farther on we are able to supply a valuable omission, where a line rhyming with "in store" ends only with the word "encrease:" it ought to run

"And thus may ye dayly encrease *more and more*."

If the reader refer to Mr. Utterson's "Early Popular Poetry," Vol. II. p. 152, he will see that the words "more and more" are wanting.

"Be not ratshe," three stanzas farther on, ought to be "Be not *rasshe*," perhaps from the error of the copyist. The sense of the second line of the next stanza is quite obscured by a serious mistake: the line

"For lefe nor locke why chulde ye not,"

ought to have been printed

"For lefe nor *lothe*, why *shulde* ye not,"

the meaning being, whether you are willing (lefe) or unwilling (lothe), the words "lefe" and "lothe" often thus occurring in opposition. For

"I thynke not long to tary here,"

Kynge reads

"I thinke *nothyng*e to tary here,"

and the sentence seems to support *nothyng*e, instead of "not long," but either will answer the purpose. In a subsequent stanza (Utterson, p. 159) the verb "were" is injuriously excluded, both as regards meaning and metre, for the line

"As well for you as it for me,"

ought to be, according to Kynge,

"As well for you as it *were* for me."

In the last stanza but two, before we arrive at "The golden Pater noster of devocyon," we must read *lenger* for "legger," but that was probably a mere misprint in Utterson. "*Shore* Thursday," for "Shere" or Maundy Thursday, may also have been an error of the press, but it is important to set it right.

It is always expedient, and sometimes very necessary, to collate one old copy with another, and to point out the differences. Where the re-impression is from a unique book, of course, it is impossible to do so; but here it would have been comparatively easy, because two editions of the "Proude Wyves Pater noster" are known.

PRUJEAN, THOMAS.—*Aurorata*. By Thomas Prujean, Student of Gonvile and Caius Colledge in Cambridge. &c.—London, Printed for Hugh Perry neere Ivy Bridge in the Strand. 1644. 8vo. 44 *leaves*.

This work (dedicated to the Countess of Dorset) is chiefly remarkable for what may be looked upon as a second part, under a new title,

"Love's Looking Glasse Divine and Humane. The Divine one in Christ's Birth and Passion faithfully showne: The Humane one in four Epistles of Juliets, Romeos, Lisanders, Calistas," &c. The continuation of the signatures at the foot of the pages shows that "Love's Looking Glasse" was part of what was published under the general title of "Aurorata."

After two sacred poems on the Birth and Passion, we come to the Epistles from Juliet to Romeo, and from Romeo to Juliet: from Lisander to Calista, and from Calista to Lisander. The two first are preceded by "The Argument of Romeos and Juliets:"

"Romeo and Juliet issues of two enimies, Montegue and Capulet, Citizens of Verona, fell in love one with the other: hee going to give her a visit meetes Tybalt her kinsman, who urging a fight was slaine by him: for this Romeo was banished and resided at Mantua, where he received an Epistle from Juliet."

Almost the only merit of these productions is, that they are founded upon the story of Shakespeare's play: they are anything but such as he would have written. The two Epistles of Lisander and Calista are founded upon Beaumont and Fletcher's "Lover's Progress," and have as little to recommend them.

"Aurorata" is a volume of extreme rarity. Its author was the nephew of William Prujean, M.D., and he was cousin to Margaret, Mary, and Katherine St. George, of Hatley St. George, whom he calls "true patterns of beauty and vertue," and the "quintessences of all perfection." The following deserves quoting, solely on account of the persons to whom it relates. It should be premised that "the Fox" was at that time another term for intoxication:

"Of Ben Johnson's death.

"Here lyes the Fox: then what neede wee
Fear 't in a glasse of sack? Be free;
Drink 't off. By Jesus, Ben doth sweare,
Vulpona ne'ere shall hurt us here."

Vulpona is, of course, a misprint for *Volpone*, the name of Ben Jonson's celebrated comedy, which was, however, better known by its English title, "The Fox." This mention of Ben Jonson reminds us of a blunder by Gifford, which it may be well to set right, where he says that "Every Man in his Humour" was not printed until 1603: (Giff. B. J. I. p. 2.) There is no such edition, and it first came from the press in 1601, 4to. It was mentioned by Chamberlain in 1597 and by B. Rich in 1606: Chamberlain (Letters pr. by Camd. Soc. in 1861, p. 4) speaks of it only as "Humours," but Rich ("Faults, and nothing but Faults") as "Everie Man in his Humour."

PYGGE, OLIVER.—Meditatons concerning praiers to Almighty God for the safety of England, when the Spaniards were come into the narrow Seas. August 1588. As also other Meditations &c. by O. Pygge. With a spirituall Song of praises by P. Turner Doctor of Phisicke—Psalmes 145. 18. Psalmes 126. 2. 3.—Printed at London by R. R. for Thomas Man. 1589. 8vo.

This work was popular, and went through two editions in the same year, although only one of them is mentioned by bibliographers, and that with the misprint of *sceptre* for “safety” on the title-page. (*Bibl. Man.* 1861, p. 1864.) The author appears to have been a puritanical divine, who took advantage of the providential defeat of the Spanish Armada in order to put forth these “Meditations” on the event. From them we shall not think it necessary to make any quotation, but we take the opportunity of introducing, from the end of the second impression of the work, a new name in our poetical annals—that of P. Turner, who was not only a “Doctor of Phisicke” but a musician, and composed the tune to which his “Song of Praises” was to be sung: it precedes that song in score of the time. Dr. Turner seems to have entertained a very just notion of the danger to which the country had been exposed, and from which it had escaped, as if by miracle; and he begins his “spiritual song” thus:—

“Hadst thou not watcht (O Lord) our coasts to keep,
And hadst thou not well warded all our bounds,
Our cruell foes had caught us all asleep,
And sonck our ships and sackt our haven towns.”

This is not a very happy, though a very true commencement, for, most assuredly, the preparations to meet and defeat the Armada were most hasty and inefficient. Turner proceeds as follows:—

“All laud therefore from heart we yeeld to thee,
That hidest not thy face from thine at neede,
But doest still stand by them, as now we see,
When bloudy foes do think them out to weede.
Hadst thou not bin, our Queene had bin no more,
And slavish yoke had all our necks opprest;
None should have taught or followed thy lore:
Hadst thou not bin, who could have this redrest?”

Every other stanza is made, in the music, a sort of burden to that which precedes it: he asks again,

"Hadst thou not made thy windes for us to fight,
 Hadst thou not stretched forth for us thy hand,
 Hadst thou not put our proud foes all to flight,
 O! what should then have come to this our land?
 Hadst thou not overwhelme our foes with flouds,
 Hadst thou not causde the seas to be their graves,
 Then had our streetes bin died with our blouds,
 And all our babes bin marked for their slaves."

Dr. Turner writes like a man not by any means unused to versification, though we are not aware that anything else from his pen was ever printed: his last stanza is, however, quite in the Sternhold and Hopkins vein.

"But therefore, Lord, as at thy sonnes request
 Thou hast us kept and saved from all woe,
 So for his sake whom thou acceptest best,
 Accept the thankes which we doe yeelde also."

Whether Dr. P. Turner were any relation to the hearty protestant, Dr. William Turner, who wrote and printed abroad, in the reign of Mary, "The Hunting of the Foxe and the Wolfe" we know not: Ritson on the authority of Herbert (Bibl. Poet. 372) gives it the date of 1561, but it must originally have come out earlier, because it commences (as Ritson was not aware) with an address in verse from "the Romish Fox to Bishop Gardener." Half a century later there was a Richard Turner, who wrote Epigrams, &c. under the title of *Nosce Te*, 1607: we never saw more than a single copy of it, and the following brace of stanzas will show the spirit in which the work is written:—

"Shine, hollow caves, and thou celestiall round
 Droppe downe harmonious accents from thy sphears;
 Let heaven and earth with merry noise resound,
 The Flagge hanges out, to day thei'l baite the beares.
 For how to spend my time I could not tell
 Cause all the whores in Lambeth be in Bridewell.

"Thus idle Libertines consume their lives
 In some detested sinne, some horrid vice,
 Ravishing maides, dishonesting mens wives
 At tavernes, bawdy houses, playes, whores, dice:
 They that have libertie do thus abuse it,
 Cursed, nay, all most damb'd are they that use it."

QUARLES, FRANCIS.—Solomons Recantation, entituled Ecclesiastes, paraphrased. With a Soliloquie or Meditation upon every Chapter &c. By Francis Quarles. *Opus posthumum*. Never before imprinted. With a short relation of his Life and Death &c.—London Printed by M. F. for Richard Royston &c. 1645. 4to. 37 leaves.

The Life of Quarles, which introduces the poem, purports to have been drawn up by Ursula Quarles, "his sorrowfull Widow." It is succeeded by a letter, dated September the 12th, 1644, from Nehemiah Rogers, "a learned divine," to a Mr. Hawkins, "upon the newes of the death of Mr. Quarles." The widow informs us, among other points, that her husband was "in his study late and early, usually by three a clock in the morning," in order to compose his different poems. These before us contain some good lines; but the Soliloquies, in which the author addresses his own soul, consist in general of well-worded common places: Quarles seems to have been happy in feeling no misgivings as to the merits of his muse. At the end are two elegies on the death of Quarles, one in Latin by the learned Jacobus Duport, Græcæ Linguae Professor Cantab., and the other in English signed R. Staple.

The works of Quarles are very voluminous, and nearly all of them of a pious turn. He was born in 1592, and printed his earliest production, "A Feast for Worms," in 1620, after which date he was constantly writing and publishing till his death in 1644. Besides that before us, he left several posthumous pieces, which, on account of the popularity of the author, were thought worth publishing: one of the principal of these was his "Shepherd's Oracles," 4to. 1644, which is merely controversial divinity in the form of pastorals. The "Emblems" of Quarles, first printed in 1635, with plates, have gone through innumerable editions. His only works, not of a religious character, are a poem called "Argalus and Parthenia," printed in 1621, and founded upon Sir Philip Sidney's "Arcadia;" and a dramatic performance, never acted, called "The Virgin Widow," 4to. 1649.

Besides his printed works, Francis Quarles was the author of no fewer than eighteen children, one of whom, John, wrote a continuation of Shakespeare's "Rape of Lucrece," under the title of "Tarquin banished," 8vo. 1655. He adopted many of his father's religious predilections, and, among other pieces, was the author of an Elegy on the death of Archbishop Usher in 1656.

QUEEN OF SCOTS.—A Defence of the Honorable sentence and execution of the Queene of Scots: exempled with Analogies and diverse presidents of Emperors, Kings and Popes: With the opinions of learned men in the point, and diverse reasons gathered foorth out of both Lawes Civill and Canon. Together with the answeare to certaine objections made by the favourites of the late Scottish Queene. Ulpian Maxim, *Juris executio nullam habet injuriam*. The execution of Lawe is injurious to no man.—At London, Printed by John Windet. 4to. B. L.

Herbert assigns this work to Maurice Kyffin (II. 1226), mistakenly coupling it with "The Blessednes of Brytaine," 4to. 1587, which was unquestionably by that author. It was entered at Stationers' Hall in the following manner, which seems to show that only one portion of the title, which belongs in fact to the first chapter of the volume, was recorded by the Clerk:—

"xi Feb. [1587] John Wyndett. Lycenced alsoe to him, under the B. of London hand and Mr. Denham, An Analogie or resemblance betweene Johane, Queene of Naples, and Marye, Queene of Scotland."

The volume commences with the "Analogie or resemblance betweene Jone queene of Naples, and Marie queen of Scotland," so that it appears likely, that the volume had not then prefixed to it the general title-page, such as it stands at the head of the present Article. Lowndes also assigns it to Kyffin (Bibl. Man. edit. 1861, p. 1501), but the work itself, in no part of it, proves that it was his authorship.

The back of the title is blank, and then come "The contents of the booke," on two pages, containing an enumeration of seven chapters, and what is called "The conclusion upon the sum of the saide Chapters," which is numbered 8. The "Analogy or resemblance" is composed of only six leaves, and the import of it may be seen in the statement of the first point of resemblance between Joan and Mary.

"Jone, queene of Naples, being in love with duke of Tarent, caused hir husband Andrasius (or as som terme him) Andreas, King of Naples (whom she little favoured) to be strangled in the yeare of our Lord God 1348.

"Marie Queene of Scotland being (as appeareth by the Chronicles of Scotlande and hir owne letters) in love with the earle of Bothwell, caused hir husband, Henrie Lorde Darley King of Scotland (whome shee made small account of long time before) to be strangled, and the house where he lodged called *Kirke of fiede* to be blown up with gun powder, the tenth of Februarie in the yeare of our Lord God 1567."

As the work is one of rarity and historical importance, we will describe its contents with more minuteness than usual. First comes the title-page, followed by a leaf marked ¶ 2. Next sheet A i in fours; but sheet B consists of only two leaves, marked B and B 2. Sheet C follows, and so on regularly to K 4; but sheet L consists of a single leaf marked L i, and preceded by the word *Finis*. Next we have a list of *Errata* on a leaf without any signature, and bearing the catch-word "Anthony." The back of that leaf is blank, but on the next page begins "Anthony Babington's letter to the Queene of Scots," bearing the signature D, and the signatures are regularly continued to F 3, which is the last.

It seems not only very possible, but very probable, that the whole of the later portion of the book, consisting of 11 leaves, was an after-thought: it contains Babington's letter (without date); the Scottish Queen's letter to Babington of 12th July, 1586; the contents of the Queen's letter to Bernardin Mendoza of 20th May, 1586; Points subscribed Gilbert Curle, dated 23rd Sept., 1586, and Nawes Affirmation, dated 6th Sept. 1586. The word *Finis* is not found at the end of the whole, but the last words are these, "Nawe in effect is contest with Curle, with the concurrency of Babington and Ballard's confession, and other of the conspiracie."

We may reasonably doubt whether the book is complete in the shape in which we have had an opportunity of examining it, and Kyffin's name may be in some other copy. Mary was beheaded on the 8th February preceding the entry at Stationers' Hall, and it is probable that the work was put together in great haste.

QUESTIONS, QUIPS UPON.—Quips upon Questions, or a Clownes conceite on occasion offered, bewraying a morrallised metamorphoses of changes upon interrogatories, shewing a little wit, with a great deale of will: or indeed more desirous to please in it, then to profite by it. Clapt up by a Clowne of the towne in this last restraint, having little else to doe to make a litle use of his fickle Muse, and carelesse of carping. By *Clunnyco de Curtaneo Snuffe*.

Like as you list, read on and spare not,
Clownes judge like Clownes, therefore I care not.

Or thus,

Floute me, Ile floute thee : it is my profession,
To jest at a Jester, in his transgression.

—Imprinted at London for W. Ferbrand, and are to be sold at the signe of the Crowne over against the Mayden head neare Yeldhall. 1600. 4to. 24 *leaves*.

We believe this to be as scarce a poetical tract as any in our language : we only know of a single copy of it, that now before us. Its contents are highly interesting, and the piece not only unique in itself, but unique in its kind. It is purely theatrical, but belongs to a department of which we have no other specimen : we can, therefore, hardly overstate its value and importance.

It has no printed name on the title-page, nor in any other part, but if we may rely, as under the circumstances, presently to be stated, we think we may, upon a MS. note on the first leaf, it was by John Singer, a comic actor of the highest reputation in Shakespeare's day, though not in the same association to which he belonged. We have no information that Singer ever sustained any character in a play by our great Dramatist ; although he may have done so, since he was a very frequently employed performer under Philip Henslowe, when the two companies of the Lord Chamberlain and the Lord Admiral were in the joint occupation of the theatre at Newington Butts in June, 1594. In Henslowe's Diary we meet with notices of Singer in 1594, 1598, 1600 and 1602 ; and on 13th January, 1602-3, we hear of his "play" called "Singer's Voluntary." What the precise meaning of that title may be we do not pretend to be able to explain, but it was clearly not a mere "jig," or brief performance of singing and dancing, because it is distinctly denominated "a play," and the then considerable sum of £5. was given for it by the experienced old manager. Our belief is that it was, as the name implies, a "voluntary," or extemporal, performance on the part of Singer, and the tract now under consideration itself possesses that character.

To the Newington Theatre, we apprehend, that the two companies of the Lord Chamberlain and the Lord Admiral had been driven by the plague, which had raged, especially in the metropolis, in the autumn of 1593 ; but the latter association had usually performed at the Rose on the Bankside, near to the Globe : both associations not unfrequently migrated to the Curtain in Shoreditch, and such was the case

with Singer and his fellows; who, when he published these "Quips upon Questions," and until what he terms "the last restraint," (meaning the forbidding of performances on account of the last fatal epidemic) was exhibiting his talents at the Curtain. The ludicrous words on his title-page, "by Clunnico de Curtaneo Snuffe," imply that the writer was at the time the Clown at the Curtain Theatre; and we have something like contemporaneous evidence that the word Clunnico, or Clownico, was used for a clown. A broadside ballad in black letter, entitled "Times Abuses," printed without date for J. Wright, has the following lines in point:—

"For, like a home-bred *Clownico*,
good manners he knows none:
Cannot he looke to his waggon,
and let Muld-sacke alone?"

The addition by Singer of "Snuffe" seems to have relation to the two rhyming couplets of careless defiance which follow his designation.

The fact was, as we may safely infer, that during some period when plays were forbidden in London on account of the number of deaths from the plague, Singer profitably employed his leisure in putting together and printing the little work under review.

We know from various sources that it was a usual amusement for auditors at our old theatres to fling upon the stage, or to suggest verbally, what were called "themes," in order that the popular and humorous actor, who sustained the part of Clown, might reply to them, or descant upon them, in extempore verse. Some of these exercises of ready talent (not perhaps the brightest specimens) have come down to us among what were called "Tarletons Jests;" and Singer's tract before us consists chiefly of more laboured displays of the same description. Some of these "Quips" must have been suggested to Singer by "Questions" put to him, while acting; and when he had time, owing to the prevailing epidemic, he collected them together and put them into shape, with such additions as might present themselves to him in a graver and more deliberative mood.

These "Quips upon Questions" are essentially such sallies of merriment and reflection as were expected from comic performers of Singer's class; and, viewed in this light, they form a very curious and interesting addition to what may be considered, in a certain sense, our dramatic literature. The author supposes various brief interrogatories propounded to him: these are followed by his replies, and closed by what he calls a "Quip" or a satirical observation, a moral, or a reflection upon both question and answer.

Of these we will insert a few specimens presently; but, in the first place, it is necessary to state that a mock dedication follows the title-page, "To the right worthy Sir Timothie Truncheon: *alias* Bastinado, ever my part-taking friende, Clunnico de Curtanio sendeth greeting; wishing his welfare, but not his meeting;" and it is subscribed Clunnico Snuffe. It is, as may be supposed, written in a humourous strain, and contains the subsequent allusion to a principal character in Ben Jonson's first comedy, which had been performed by the company to which Singer was attached, and in which it is very likely he had sustained that character:—"See what entertainment my booke hath, and who so disgraces it enviously, and not jesting at it gently, at the least so bastinado them, that Bobbadillo like, as they censure, so with him they may receive their reward." From the conclusion of this dedication it would seem that the author, like many others, had temporarily quitted London to avoid the infection. In the country, therefore, he collected and digested his materials.

His address "to the Reader" has no peculiar claim to notice; and, to fill a blank page at the back of it, eight couplets are inserted under the heading "Incouragement to the Booke," none of which are worth quoting. The next page is entitled "Quips upon Questions, or a Clownes conceite upon occasion offerd," the occasion being when the comic performer was called upon, on the sudden, to answer Questions put to him by auditors at theatres. The first interrogatory is thus printed:—

"Who began to live in the worlde?"

Adam was he that first livde in the world,
And Eve was next: who knowes not this is true?
But at the last he was from all grace hurld,
And she for companie the like did rue.
Was he the first? I, and was thus disgrast:
Better for him that he had been the last.

*Quip { Thou art a foole: Why? for reasoning so;
But not the first, nor last, by many mo."*

The general fault is that the questions, answers and quips are too serious—they have not drollery enough about them. Tarlton's jests were often coarse buffoonery, and Singer seems, in endeavouring to avoid that fault, to fall into the opposite error. Sometimes the answer extends over more than a page; as when the question is "Who's the Foole now?" the reply fills more than a whole leaf, or ten stanzas, besides the Quip. One of the most interesting is the response to the inquiry "Where's Tarleton?" whom Singer must have known, for he

died in 1588, and Singer was, in all probability, then on the stage. We cannot give the whole, as it consists of nine stanzas, but we quote the three best, which probably contain a true anecdote:—

“ A Collier, after Tarleton’s death, did talke
And sayd, he heard some say that he was dead ;
A simple man that knew not cheese from chaulke,
Yet simple men must toyle in wise mens stead.
Unto the Play he came to see him there :
When all was done, still was he not the nere.

“ He calles aloude, and sayd that he would see him,
For well he knew it was but rumourd prate.
The people laught a good, and wisht to free him,
Because of further mirth, from this debate.
The Collier sayd, the squint of Tarletons eie
Was a sure marke that he should never die.

“ Within the Play past was his picture usd,
Which when the fellow saw, he laught aloud:
A ha ! quoth he ; I knew we were abusde,
That he was kept away from all this croude.
The simple man was quiet and departed,
And, having seene his picture was glad harted.”

Singer goes on to argue that Tarleton was so much admired, that he could never die—“ His name will live long after he is dead.” It was true ; for tracts dated much after the Restoration are full of Tarleton’s praises. In more than one play anterior to the year 1600 Tarleton’s picture was used—in one as the sign of a public house. Tarleton was said to have been “ hare-eyed ;” that is, the eye-ball projected, and gave him what is called a glare. With reference to Singer’s own profession, and the place he filled in it, we will extract a couple of stanzas which contain his answer to a person who said he “ played the Foole.”—

“ True it is, he playes the Foole indeed,
But in the Play he playes it as he must ;
Yet when the Play is ended, then his speed
Is better than the pleasure of thy trust.
For he shall have what thou that time hast spent,
Playing the Foole thy folly to content. * * *

“ Say, should I meete him and not know his name,
What should I say, “ Yonder goes such a foole?”
I, fooles will say so ; but the wise will aime
At better thoughts, whom reason still doth rule:
Yonders the merry man ! it joyes me much
To see him civill when his part is such.”

Quip { *A merry man is often thought unwise,
Yet mirth and modesty’s lovde of the wise.
Then say, should he for a foole goe,
When he’s a more foole that accountes him so.
Many men descant on an others wit,
When they have lesse them selves in doing it.*

We would fain quote, in conclusion, a very apposite illustration of a celebrated passage in "The Merchant of Venice," Act I. sc. 1, beginning "In my school-days, when I had lost one shaft," &c., but it is hardly necessary, because Singer's lines are quoted at length in a note upon the simile in "Shakespeare's Works," edit. 1858, Vol. II. p. 271. We find precisely the same thought in T. Ford's "Theatre of Wits," 8vo. 1661, p. 13. The whole of the excessively curious tract before us will speedily be reprinted, and our account of it is necessarily brief and imperfect.

QUIN, WALTER.—The Memorie of the most worthie and renowned Bernard Stuart, Lord D'Aubigni renewed. Whereunto are added Wishes presented to the Prince at his Creation. By Walter Quin, Servant to his Highnesse. *Dignum laude virum Musa vetat mori.* Hor. Od.—London, Printed by George Purslow. 1619. 4to. 38 leaves.

It would be a mistake to represent that a single line in this volume can properly come under the denomination of poetry. Probably the author was an Irishman, and he may have been related to the Walter Quin of Dublin, of whom Anthony Wood makes mention in his autobiography (Vol. I. p. xxxix. edit. 1813); but he was in Scotland prior to the accession of James I. to the English throne, and most likely came to London on that occasion, as a retainer of the Lenox family: afterwards he was taken into the service of Prince Charles, and in that capacity addressed to him the following sonnet, which immediately follows the title-page of the work before us.

"To the Prince my most gracious Master.

"I, yours in zealous love and due respect,
Great Prince, to you present, as yours by right,
This true Memoriall of a worthy Knight
Whom as your owne you cannot but affect:
Sith both your Royall lineage by him deckt
As him it honour'd, and his vertues bright
That early shew in you their orient light,
Your rayes on him, and his on you reflect.
Vouchsafe therefore to view with gracious eye
These verses, though not worthy of your view,
As mine, yet in respect that they renew
His fame and yours, as his become thereby.
So favour still may the Celestiall Pow'rs,
And worthiest Muses honour You and Yours.
W. QUIN."

He was friend to Sir W. Alexander, Earl of Stirling, who, after Quin's preface, contributes a Sonnet ending with a high compliment to his powers of conferring immortality. Quin speaks of having already written a memorial of Bernard Stuart in French, and he certainly was an accomplished person for the time in which he lived. He observes, with reference to his present labour, "The reason which induced me to write, rather in verse, than in prose, was because what I could gather being not sufficient for a competent relation of his life in prose, I might with more libertie enlarge the same in verse by digressions and other amplifications." He certainly avails himself of this privilege abundantly, and very near the commencement of his undertaking tells at length the fable of the choice of Hercules, without its having more connection with the subject than because he represents his hero as coming to the same decision. It is impossible to follow Quin through his "digressions and amplifications;" and we think that the opening of his poem, which we extract, will show that it would scarcely be worth while to make the attempt.

"If after death to men whose vertues rare
And worthy actions memorable are
Posteritie immortall honour owe,
Which from the Muses powerfull art doth flow,
For their reward; and that provok'd thereby
Brave minds apace in vertues race may hie
To honors goale, such fame is due by right
To Bernard, Lord of Aubigni, that bright,
Like to a starre, did shine in Vertues sphere
Among the worthiest Knights that ever were:
Who yet hath not receiv'd his honour due,
In prose or verse, from any of the crue
Of all those learned Clerks that did adorne
That ancient kingdom wherein he was borne."

Having related the birth of his hero, as younger brother to the ancient Earl of Lenox, he proceeds to his services, especially in Italy and Spain; but, although Quin writes what he considered poetry, nothing can be more prosaic than his treatment of the subject: for instance, of the service of D'Aubigni, under the Duke of Nemours, at Naples, he says,—

"The Duke of Nemours being thither sent
As Vice-roy there the King to represent,
Yet also then, though second in degree
And place, himselfe he ever shew'd to be
In great achievements the most eminent
As by the sequell it is evident."

The whole narrative is little else but dull insipidity, while every incident is drawn out to tedious length, as if to give the subject

importance, and to swell the bulk of the book. After the main body of the poem we arrive at two sonnets, one upon the hero's "last retiring to Corstorfin," and the other

"Of his buriall in the same place.

"Brave Bernard, of a noble lineage borne
In Scotland, whom such vertues did adorne
As did him more ennoble, and in France
Deservedly to honour high advance,
Who Englands parted Roses, and with them
The Scottish Thistle and their Royall stemme,
Help'd to unite ; who of a ruler wise
And valiant Warriour well deserv'd the prize
In Italy, cheefe Theater of his worth
And victories, whose fame from South to North
From East to West did through all Europe flye
Interr'd doth in obscure Corstorfin lie.
But I mistake : his better part is past
To Heav'n ; on earth his fame shall ever last."

The eleven prose pages of historical illustrations are not less wearisome, and scarcely less unpoetical, than the rest. The "Wishes presented to the Princes Highness at his Creation" are in rather a higher strain ; but having tried his hand at English, with what success the reader can determine, Quin closes his labours by verses in French and Latin, the last piece being headed "*In nomen Illustrissimi Principis Carolus Princeps Walliæ Anagramma.*" Ingenious contrivances of this sort were at that date making a not very unsuccessful attempt to extinguish the nobler species of poetry. Quin had previously written an Epitaph upon Prince Henry, which was published by Joshua Sylvester about 1613.

QUIPPES.—Pleasant Quippes for upstart newfangled Gentlewomen : A Glasse to view the Pride of vainglorious Women : containing a pleasant Invective against the fantastical forreigne Toyes daylie used in Womens Apparell.—Imprinted at London by Richard Jhones, at the signe of the Rose and Crowne, neere S. Andrewes Church in Holborne. 1595. 4to. B. L. 8 leaves.

This is a remarkable production, the reprinting of which was once contemplated by the Percy Society, but it was suppressed in consequence of offensive coarseness of language. Such might be expected and allowed for in an author like Stephen Gosson, who

claims it as his production by a MS. note in a copy of the edition of 1596: it was so popular, that, having been published in 1595 (the date of our exemplar) it was reprinted in the next year, with a woodcut of a fine lady of the time upon the title-page.

We have shewn that Gosson was "parson of Great Wigborow," in Essex, in 1598, (Vol. I. p. 323) and we apprehend that this *Invective* was written just before he entered into holy orders. He had shown considerable skill in verse-making as early as 1578, the year before he published his "*School of Abuse*." In the interval he had penned pastorals (Meres's *Pall. Tamia*, 1598, p. 284) and, no doubt, in other ways had kept his hand in poetical practice. This will account for the skill he displayed in 1595, in the tract before us, which is written with great freedom and satirical point, not always without what may, perhaps, come under the denomination of indecorous abuse: let the following stanzas, near the beginning, bear witness:—

"And when sage parents breed in childe
the greedy lust of hellish toyes,
Whereby in manners they growe wilde,
and lose the blisse of lasting joyes,
I pittie much to see the case,
That we thus faile of better grace.

"And when proud princoks, rascals bratte,
in fashions will be princes mate;
And every Gill that keeps a catte
in rayment will be like a state;
If any cause be to complaine,
In such excesse who can refraine?"

We might, however, easily select broader specimens; but we wish to show how much the poem illustrates the manners of the time, and Gosson thus refers to the dress of ladies:—

"These Holland smockes, so white as snowe,
and gorgets brave with drawn-work wrought,
A tempting ware they are, you know,
wherewith (as nets) vaine youths are caught. &c.

"These flaming heads with staring haire,
these wyers turnde like hornes of ram;
These painted faces which they weare,
can any tell from whence they cam?
Don Sathan, Lord of fayned lyes,
All these new fangeles did devise.

"These glittering cawles of golden plate,
wherewith their heads are richlie dect,
Make them to seeme an angels mate
in judgement of the simple sect.
To peacockes I compare them right,
That glorieth in their feathers bright.

"These perriwigges, ruffes armed with pinnes,
these spangles, chaines and laces all ;
These naked paps, the Devils ginnes
to worke vaine gazers painfull thrall : &c.

"This starch, and these rebating props,
as though ruffes were some rotton house,
All this new pelfe, now sold in shops,
in value true not worth a louse: &c.

"This cloth of price, all cut in ragges,
these monstrous bones that compasse armes ;
These buttons, pinches, fringes, jagges,
with them he weaveth wofull harmes: &c.

"Were masks for vailes to hide and holde,
as Christians did, as Turkes do use,
To hide the face from wantons bolde,
small cause were then at them to muse ;
But barring onely wind and sun,
Of verie pride they were begun."

And so we might go on quoting the whole of this singular production by a Puritan just taking holy orders, and enraged and disgusted at the extravagance and absurdity of the dress of ladies in his day. Gosson's severe spirit, which he had retained from the year 1579 downwards, afterwards shows itself thus :—

"The better sort that modest are,
whom garish pompe doth not infect,
Of them Dame Honour hath a care,
with glorious fame that they be deckt.
Their praises will for aie remaine,
When bodies rot shall vertue gaine."

He concludes by a sort of apology for his attack, justifying it by the necessity of the case.

"Good men of skill doe know it well
that these our dayes require such speech,
Who oft are moved with threats of hell,
whome preachers still in vaine beseech :
Is any knife too sharpe for such,
Or any word for them too much ?

"Let fearfull Poets pardon crave,
that seeke for praise at everie lips ;
Do thou not favor, nor yet rave :
the golden meane is free from trips.
This lesson old was taught in schooles :
It's praise to be dispraisde of fooles."

We cannot avoid thinking that the Percy Society was somewhat too squeamish, when they cancelled the reprint of this curious and rare production.

RAINOLDES, JOHN.—Th' overthrow of Stage-playes, by the way of controversie betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; th' objections aunswered &c. Wherein is manifestly proved, that it is not onely unlawfull to bee an Actor, but a beholder of those vanities. Whereunto are added also and annexed in th' end certeine latine Letters betwixt the sayed Maister Rainoldes and D. Gentiles &c. Middelburgh, Imprinted by Richard Schilders. 1600. 4to. 99 leaves.

There are two points in which this copy of Dr. Rainoldes', or Reynolds', "Overthrow of Stage-playes" differs from others: the one is, that it purports to have been printed by R. Schilders at Middelburgh (most impressions being without name or place), and the other, that it bears date in 1600, instead of 1599. The literary contest between Dr. Rainoldes and Dr. Gager on the subject of theatrical performances took place in the years 1592 and 1593, one of Dr. Rainoldes' English Letters being dated the 10th of July, 1592, and the other the 30th of May, 1593. The first of his Latin Letters to Albericus Gentiles bears date the 10th of July, 1593. The work affords but little insight into popular theatrical performances at that period, as it relates very much to academical plays. It was published in 1599, probably on account of the new interest attracted to the subject by the project of building the Fortune Theatre, (Vide Hist. Engl. Dram. Poetry, III. 302); and the printer, after mentioning the accident in Paris Garden sixteen years before, tells the reader in a preliminary epistle,

"Th' usuall flocking and gadding, that we see daily before our eies, to these Play-Houses and ydle places of entercourse (many leaving their houses and sundry necessarie duties unperfourmed, yea, not sparing the very Sabath it selfe, nor fearing the prophanation thereof, so they may therein serve their unruly appetites and affections) doth sufficiently descry, a farre of, of what mettall we are made, and wherein the treasure of our hart consisteth."

Nothing is given of Dr. Gager's side of the question, but the printer mentions that he had been informed that Dr. Gager had himself been convinced by Dr. Rainoldes, and had admitted his error.

On p. 174 of this Vol. we have enumerated the various productions for and against theatres, which came out between 1577 and 1587 (omitting,

purposely; Field's narrative of the accident at Paris Garden in 1583), and thus the matter seems to have rested, as far as the press was concerned, until 1599, when Dr. Rainoldes appeared in the field against them, and published his letters to Dr. Gager, of 1592 and 1593. In the Bodleian Library, however, is preserved (MSS. Tanner, No. 77) an Epistle from him to Dr. Thornton, dated from Queen's College, 6th Feb. 1591, which summarily goes over nearly all the same grounds, the only material difference being a sentence in which Dr. Rainoldes inveighs against the performance of plays on Sunday, showing that, between the years 1583 and 1592, the practice in this respect had not generally been altered, although the public authorities had more than once interposed to remedy the abuse.

The work before us, remained unanswered until Thomas Heywood printed his "Apology for Actors" in 1612, 4to.: this tract arose out of a play called "Histriomastix," printed in 1610. Heywood was replied to by J. Green in his "Refutation of the Apology for Actors," 1615, 4to. which concluded the contest until the appearance of Prynne's celebrated work—"Histriomastix," in 1633, 4to. The severe penalties that author incurred in consequence are matters of history.

RALEIGH, SIR WALTER.—The Discoverie of the large, rich and bevvtiful Empire of Gviana, with a relation of the Great and Golden Citie of Manoa (which the spaniards call El Dorado) And the prouinces of Emeria, Arroimaia, Amapaia, and other Countries, with their riuers, adioyning Performed in the yeare 1595. by Sir W. Raleigh Knight, Captaine of her Maiesties Guard, Lo. Warden of the Stanneries, and her Highnesse Lieutenont generall of the Countie of Cornewall.—Imprinted at London by Robert Robinson. 1596. 4to. 64 *leaves*.

That there were two distinct impressions of the above work there can be no doubt, although the important circumstance has been passed over without notice by all Raleigh's biographers, and has only recently been touched upon, when "some trifling typographical differences" were alluded to, but not pointed out. The fact is that Raleigh's "Discovery of Guiana" was reprinted in 1596 from the first page to the

last, and the typographical differences are to be reckoned by thousands, many of them upon each page, and some of considerable interest. The title-pages of the two editions, to a cursory observer, look like the same, but we have both before us while we write, and we find that there are at least a dozen variations in the fore-fronts only: on the third page of the Dedication nearly forty changes were made, and they extend even to the manner in which the initials of the author were appended in both instances: in the whole there are about 200 differences of typography in those eight leaves. Of course we cannot go minutely over the whole work, but in the last sentence of the body of it we detect a proportionate number of changes, not indeed altering the sense, but proving that every line in the book was recomposed. The fact is important, because it shows that the interest taken in the subject was so great, directly after Raleigh's return, that whatever number of copies was struck off in the first instance (and we may well believe it to have been large) it was insufficient to satisfy public curiosity. The names, especially of the Spaniards and Peruvians, are differently spelt in the two impressions; words are now and then omitted which are absolutely necessary to the sense, and the tenses of verbs in not a few cases amended.

In both editions Robinson, the printer, may be said to have done his work well, considering the haste, and the nature and imperfectness of his materials in the first instance: the second impression shows that comparatively few typographical errors were committed in it: and we find that on the 2nd May following Robinson was employed to print and publish copies of Sir W. Raleigh's patent for granting licenses for the sale of wines. The date is important, since it proves how soon after Raleigh's return from Guiana he obtained this valuable concession: we quote the entry from the Registers of the Stationers' Company.

"ij Maij [1596].—Robert Robinson. Entred for Thindenture for Sr. Walter Raleigh for the license for Wines vjd"

It is known that on his voyage to Guiana Sir Walter sailed in the beginning of February, 1595, but nobody has yet given more than the most general notion of the terms, as regards the government of Queen Elizabeth, on which he undertook the expedition. These we are able to supply from the original draft of Raleigh's Patent, in the handwriting of Secretary Windebank, corrected in several places by Sir Robert Cecil, and thus indorsed by him: "Elizabeth &c To our servant Sr. W. Raleigh, Knight, warden of our Stannery and Liefetenant of our County of Cornwall Greeting." It has no date, but it must have

immediately preceded the departure of Raleigh with his five vessels : only four, two ships and two pinnaces, are mentioned in the subsequent instrument, but it is known that the Lord Admiral of England, before the fleet left Plymouth, added to it the Lion's Whelp on his own account, so anxious was he for a share.

"Whereas upon your humble sute unto us in regard of your hope to better your knowledge by further experience and your especiall desire to do us service in offending the K. of Spaine and his subjectes in his dominions or els where to your uttermost power, Wee haue been contented to give you leave to prepare and arme to the seas two shippes and two small pinnasses. Forasmuche as wee are informed that your owne abilitie is not sufficient to furnishe out such vessells as you have made choise of, but that you are dryven to use the assistance of some other of your friendes to adventure with you some portion, wee do for the satisfaction and assurance of all suche persons further promise and assure that you and they shall enjoye and possesse to your owne uses all such goods and merchandizes, treasure, gold silver and whatsoever else that shalbe by you or your associates taken ether by sea or land from the subjectes of the K. of Spaine or anie his adherentes, paying to us or our officers suche customes and duties as appertaine. And for the better ruling of such and so manie of our loving subjectes as shall goe with you in this service, as also if any other shipping shall on anie occasion voluntarily joyne themselves with you at sea or at the Indies or in your passage thitherwardes, for the better effecting of any suche enterprise by sea or land, wee doe herebie charge and command all Captaines, Masters, Maryners and all other our subjectes so consorted to be whollie directed by you and not to departe the service after their consorting with you without your knowledge and consent but that both by land and sea they and everie of them do submit them selves and give you due obedience in what you shall thinke meet to direct or undertake for the prejudice of the said K. of Spaine or anie of our Enemies. And if anie shall resist or misdemeane them selves in this service wee doe further by these presents give you full power and auctoritie to lay suche punishment on them or anie of them so offendinge as the qualitie of their offences shall deserve, according to the lawes usuallie executed on the sea in lyke cases. And if anie of the shipping shall after consortshipp made with you departe from your company without your privitie and consent and returne hither to England or into anie of our dominions with anie goods merchandises or other commodities whatsoever taken during the tyme of their sayd consortshipp, wee doe herebie give you full power and auctoritie to make seasure of the same goods &c and every parcell thereof to the use of your selfe and other adventurers and consorts that shall joyne with you and be obedient to your directions on this service. Wee doe also straightlie charge and command all and singular our officers mynisters and subjectes whatsoever to be ayding assisting and furthering to you and your deputies in any thing that may be for the better execution of this our service, and thereof not to faile as they and every of them will answere the contrarie at their uttermost perilles. And further our will and pleasure is that whatsoever you shall doe by vertue of this our Commission as well by sea as by land for the furtherance of this our service and enfeebling our Enemies the subjectes and adherentes of the K. of Spayne, you and all suche as serve under you in this voyage shalbe clearly acquitted and discharged against us our heires and successors in that behalfe &c."

At Bridgewater House is preserved a MS. of the time of James I., in which we meet with the following version of a bitter Epitaph by Raleigh upon the Earl of Leicester, whom he never liked, and who certainly never liked him.

"Here lyes the noble Warryor that never blunted sword ;
 Here lyes the noble Courtier that never kept his word ;
 Here lyes his Excellency that governd all the State ;
 Here lyes the L. of Leicester that all the world did hate.
 WA. RA."

We may take this opportunity of clearing up a point connected with Raleigh's Poems. A beautiful little piece, usually called "the Silent Lover," has been assigned by Ritson (Bibl. Poet. 383) and by Park to "Lord Walden:" it ends with these two stanzas:—

"Silence in love bewrays more woe
 Than words, though ne'er so witty :
 A beggar that is dumb, you know,
 May challenge double pity.

"Then, wrong not, dearest of my heart,
 My true, though secret, passion :
 He smarteth most that hides his smart,
 And sues for no compassion."

It was printed among Lord Pembroke's poems in 1666, and in modern times among those of Sir Robert Ayton; but it belongs to neither of them, nor to "Lord Walden," who, on the strength of one of the Ashmolean MSS. containing the above verses, was included among Park's "Royal and Noble Authors:" he never wrote the song nor anything else that has come down to us, but the original ascription of it to Raleigh is correct. He was, as he is called in the Patent for his voyage to Guiana, "Lord Warden of the Stanneries," and he was the Lord *Warden*, and not Lord *Walden*, who was the true owner of the poem we have cited only for the purpose of clearer identification. The transcriber of the Ashmolean MS. miswrote, having probably misread Lord Walden (subsequently raised to the earldom of Suffolk) instead of Lord Warden. Raleigh's fame as a poet does not require this trifling though graceful addition, but we are glad on every account to restore it to him.

RALEIGH, SIR WALTER.—To day a man, To morrow none : or
 Sir Walter Rawleighs Farewell to his Lady, the night be-
 fore he was beheaded : Together with his advice concern-
 ing her and her Sonne.—London, Printed for R. H.
 1644. 4to. 4 leaves.

This little tract has been mentioned in bibliographical works under Raleigh, but no biographer appears to have seen it, and no account of

the contents of it has been published. It only requires a few words, as no part of the matter is absolutely new. It tends to prove how long the popular interest regarding Raleigh survived his execution, when a chap-book (for such it is, though in 4to.) like the present could be published for the gratification of buyers of such cheap literary commodities.

First comes Raleigh's famous letter to his wife, concluding so pathetically and piously, "My true wife Farewell: God blesse my poore boy! Pray for me: my true God hold you both in his armes!" Then we have his Epitaph, not materially differing from the ordinary copies. The chief interest arises from what appears on the last page, which, for the first time in print, ascribes the poem "Like Hermit poore," to Raleigh. It exists in MS. in various collections, and it is not unfrequently alluded to; but it originally appeared in "The Phoenix Nest," 1593, without any name prefixed or appended. Here we see that in 1644, twenty-two years after the death of Raleigh, it was publicly ascribed to him. We quote this brief effusion from the printed copy before us, and on comparison it will be seen that it differs somewhat remarkably from the copy in "The Phoenix Nest" and elsewhere, besides that the two last stanzas are transposed. The following has the recommendation that the measure of the first line is complete, whereas it is imperfect in "The Phoenix Nest."

"Like Hermite poore in pensive place obscure
I meane to end my dayes with endlesse doubt,
To waile such woes as time cannot recure,
Where none but Love shall ever finde me out.
And at my gates Despair shall linger still
To let in death when Love and Fortune will.

"A gowne of gray my body shall attire,
My staffe of broken hope whereon I stay:
Of late repentance, linkt with long desire,
The couch is fram'd whereon my limbs I lay:
And at my gates, &c.

"My food shall be of care and sorrow made,
My drinke nought else but tears falne from mine eies,
And for my light in this obscured shade
The flames may serve which from my heart arise.
And at my gates, &c."

WALTER RAWLEIGH.

We apprehend that, as in "The Phoenix Nest," we ought to read "my dayes of endlesse doubt," and not "with endlesse doubt." We have never had any complete edition of Raleigh's Poems, and some persons have hesitated whether to assign to him "The Lie," other-

wise called "The Soules Errand;" but we have a copy of it now before us, in a MS. of the time, which also contains unprinted pieces by many of Raleigh's contemporaries, where it is distinctly entitled "Sir Walter Raleigh his Lye," although the name is there spelt Wrawly, a form in which we have never elsewhere seen it. There too it is followed by what is called "Response," ending with the well-known lines applied to Raleigh,—

"Such is the song, such is the author,
Worthy to be rewarded with a halter."

This is in a different hand-writing in our MS.; but it confirms us in the conviction that the poem of "The Lie," to which it purports to be a "Response," is undoubtedly by Raleigh. As our copy of it varies materially from any other we have yet met with, and as it acquires additional interest now we can assert it positively to have been written by Sir W. Raleigh, we subjoin it in the very terms and letters of the MS. in our hands:—

"SIR WALTER WRRAWLY HIS LYE.

"Hence, soule, the bodiees guest
Upon a thanklesse arrant;
Feare not to touch the best;
The truth shalbe thy warrant:
Go, since I needes must die
And give the world the lie.

"Say to the Court it glowes,
And shines like rotten wood:
Say to the Church it showes
Whats good, and doth not good.
If Court or Church replie
Give Court and Church the lie.

"Tell Potentates they live
But acting others actions;
Not lov'd unlesse they give,
Not strong but by their factions.
If Potentates repley,
Give Potentates the lye.

"Tell men of high condition
That tend affaires of state,
Their purpose is ambition,
Their practise onely hate;
And if they once replie,
Then, give them all the lie.

"Tell them that brave it most,
They begg for more by spendinge,
Who in their greatest cost
Seeke nothing but commending:
And if they make replie,
Give each of them the lie.

"Tell zeale it wants devotion,
 Tell love it is but lust :
 Tell time it meanes but motion,
 Tell flesh it is but dust.
 I wish them not reply
 For thou must give the ly.

"Tell age it dayly wasteth,
 Tell honour how it alters ;
 Tell beauty how it blasteth,
 Tell favour how it falters ;
 And as they shall repleye
 Give every one the lye.

"Tell witt how much it wrangles
 In tickell pointes of wisenes ;
 Tell wisdome she entangles
 Her selfe with over wisenes ;
 And when they doe repleye
 Streight give them both the lye.

"Tell Physicke of her boldnes ;
 Tell skill it is prevention :
 Tell charity of coldnes ;
 Tell law it is contention ;
 And as they doe reply,
 So give them each the lie.

"Tell fortune of her blindnes ;
 Tell nature of decay :
 Tell friendship of unkindnes,
 Tell justice of delay ;
 And if they will replie,
 Then, give them all the lie.

"Tell artes they have no soundnes,
 But vary by esteeming :
 Tell schooles they lacke profoundnes,
 And stand too much on seeming :
 If artes and schooles reply,
 Give artes and schooles the lye.

"Tell faith tis fledd the Citty,
 Tell how the country erreth ;
 Tell manhood shakes off pittie,
 Tell vertue least preferreth ;
 And if they dare reply,
 Spare not to give the lye.

"And when thou hast, as I
 Comaunded thee, done blabbinge,
 Although to give the lye
 Deserve no lesse than stabbinge,
 Stabb at thee he that will ;
 No stabb the Soule can kill."

Here it will be seen that the improvements thus afforded of the usually received text (which we find in the Rev. John Hannah's most careful edition of 1845) are many and valuable ; and surely he that can

really amend a word in so fine a moral and didactic poem, confers no small benefit on our literature. "Court and Church" for *them both* is a great addition of force and effect; and the same may be said "if they dare reply" instead of *if they do reply*, while the words Mr. Hannah puts conjecturally between brackets are in our MS. duly supplied.

The MSS. at Bridgewater House contain a good deal of biographical information respecting Sir Walter Raleigh, particularly as to his dispute with Tobie Mathews, in 1603, for the possession of Durham House. There is also a very interesting letter from him to Sir Robert Carre, without date, but indorsed 1608, complaining that he had obtained from King James the inheritance of Sir Walter Raleigh's children and nephews, and remonstrating with him on the subject. It is subjoined, from Raleigh's original:

"After many great losses and many yeeres sorrowes, of both which I have cause to feare that I was mistaken in their ends, it is come to my knowledge that your selfe (whom I knowe not but by an honorable fame) have bene perswaded to give me and myne our last fatall blowe, by obteyninge from his Matie thinheritance of my Childeren and Nephewes, lost in the lawe for want of a word. This done there remaines with me nothing but the name of a liffe, dispoyled of all els but the title and sorrowe thereof. His Matie whom I never offended (for I ever held it unnaturall and unmanlie to hate goodnesse) stayed me at the graves brinck, not (as I hope) that his Matie thought me worthy of many deathes, and to behold all myne cast out of the world with my selfe, but as a Kinge who, judging the poore in truth, hath receaved a promisse from God that his throwne shalbe established for ever. As for my selfe, Sir, seeinge your fayre day is but now in the dawne, and myne drawinge to the evening, your owne vertue and the Kings grace assuring you of many good fortunes and much honour, I beseech you not to begine your first buildinge vpon the ruines of thinnocent, and that their and my sorrowes may not attend your first plantation.

"I have bene ever bound to your nation, aswell for many other graces, as for their true report (of my triall) to the Kings Matie, against whom had I bene found malignant, the hearing of my cause could not have changed enemies into frendes, mallice into compassion, and the mynds of the greatest number present into the consideration of my estate. It is not in the nature of foule treason to begett such faire passions, neyther could y^{tt} agree with the duetie of faythfull subjects, especiallye of your nation, to bewayle his overthrowe that had conspired against their most liberall and naturall (*sic in orig.*) I therefore trust, Sir, that you will not be the first that shall kill us outright, cut downe the tree with the fruite, and vndergoe their curse that enter into the fildes of the fatherlesse, which (yff yt please you to knowe the truth) are lesse fruitfull in value then in fame; but that soe worthy a gentleman as your selfe will rather bind us to your service, beinge sixe gentlemen, not base in birth and alliance, which have interest therein, and my selfe with my uttermost thankfullnesse will ever remaine ready to obey your comāundments.

W. RALEGH."

The preceding remonstrance is given in Cayley's "Life of Sir W. Raleigh," II. 387, and in Birch's "Works of Raleigh," II. 386, but, from imperfect copies, the existence of the original, signed by Raleigh, not being known.

RALEIGH, SIR WALTER.—Newes of Sr Walter Rauleigh. With the true Description of Guiana: As also a Relation of the excellent Government, and much hope of the prosperity of the Voyage &c. From the River Caliana, on the Coast of Guiana, Novemb. 17. 1617.—London Printed for H. G. &c. 1618. 4to. 24 leaves.

The initials of the writer of this tract, R. M., are placed at the end of it. It seems a very catch-penny publication, relating much more to the discoveries of previous navigators than to the last voyage of Sir Walter Raleigh, an account of which occupies only the three last pages. It probably answered the bookseller's purpose, as two editions of the tract were printed in the same year. On the title-page is a rude wood-cut, meant for Sir Walter Raleigh.

RANKINS, W.—Seaven Satyres Applyed to the weeke, including the worlds ridiculous follyes. True fælicity described in the Phoenix. *Maulgre*. Whereunto is annexed the wandring Satyre.—By W. Rankins, Gent.—Imprinted at London by Edw. Allde for William Ferbrand: and are to be sould at his shop in Lothbury, at the hither end of Colman streete. 1598. 8vo. 27 leaves.

This production has only been noticed by Ritson (*Bibl. Poet.* p. 309) as "Seven Satyres," and it is clear that he had never seen a copy of it, because he gives it the date of 1596. Steevens, with the right date, but like Ritson mis-spelling the title, adduces a line in illustration of a passage in "King John," A. ii. sc. 1. We never had an opportunity of examining more than one copy of it, and we believe that only one is in existence: it is not mentioned in any list of Rankins' works, but in that of Lowndes (edit. 1861, p. 2046) and there the title is misquoted.

In the years 1598, 1599 and 1600, a W. Rankins was a writer for Henslowe's Theatre; but in 1587 a person of the same name had put forth a tract in direct hostility to all dramatic performances. Stephen Gosson had been guilty of the opposite inconsistency, for he, after having written and acted in several plays, renounced and denounced his early occupation. He mentions another writer, who, like Rankins, as we apprehend, had "returned to his vomit," and had again become

a play-wright, after having abandoned the stage, and heaped upon it and its professors very gross abuse. Unless there were two W. Rankins he must have pursued the same course, and having published his "Mirror of Monsters" in 1587, about ten years afterwards was in Henslowe's employ, and was writing for him, in conjunction with Richard Hathway, three plays under the title of "Hannibal and Scipio," "Scoggin and Skelton," and "Mulmutius Dunwallo." In Vol. I. p. 27 we have reviewed a tract called "The English Ape," in all probability by Rankins, and from that date, 1588, until 1598 we do not hear of him: we next find him assisting Henslowe, and publishing the little work under consideration.

The dedication is "to his noble minded friend John Salisbury of Llewenni, Esquire," perhaps related to the Owen Salisbury, the follower of the Earl of Essex, who was killed in the disturbance in 1599-1600, and who was not buried, but in the words of the Register "tumbled into the ground" at St. Clement Danes on 8th Feb. ("Life of Spenser," 1862, p. xvi.) John Salisbury, Rankins tells us in 1598, was "Esquire of the body of the Queenes most excellent Majesty." At the back of the dedication is the following "Induction:"—

"Of Love, of Courtships and of fancies force
Some gilded Braggadochio may discourse:
My shaggy Satyres doe forsake the woods,
Their beddes of mosse, their unfrequented floodes,
Their marble cels, their quiet forrest life,
To view the manner of this humane strife.
Whose skin is toucht, and will in gall revert,
My Satyres vow to gall them at the heart."

The seven satires succeed. 1 Contra Lunatistam. 2 Contra Mar-tialistam. 3 Contra Mercurialistam. 4 Contra Jovialistam. 5 Contra Venereum. 6 Contra Saturnistam. 7 Contra Sollistam. All are, unusually for productions of this class, in seven-line stanzas. We take a specimen where Rankins is speaking of an amorous gull; and it will be seen that the character exactly fits Master Slender in "The Merry Wives of Windsor," not only as regards the "songs and sonnets," mentioned by both, but in the supposed marriage of the silly youth to a boy in disguise: it therefore affords both a new, and a curious illustration of Shakespeare.

"He is in love with every painted face
Saluting common truls with ribauld lines,
In *songs and sonnets* taking such a grace,
As if he delv'd for gold in Indian mines;
But see how fortune such great wit repines:
In this sweet traffique his bargaines are so ill,
That he is made a jade by every Jill.

"And once Ile tell you how this gallant sped :
 He was inamour'd of a players boy,
 And certain sharkers that upon him fed
 Did soon instruct this stage boy to be coy,
 But that with him he had no other joy :
 In womans queint attyre they drest the lad,
 That almost made the foole, my maister, mad.

"They soone perswaded him she was an heyre,
 And onely daughter to a knight well knowne :
 He saw her young, rich, amorous and faire ;
 Have her he must, or dye he would with moane :
 In sleepy nights his very soule did groane.
 Then, had I not been stickler in this strife,
 The beast had had a male-kinde to his wife."

While this cannot fail to remind us of "The Merry Wives of Windsor," of Slender and the post-master's boy, we are to bear in mind that the comedy was not acted, as far as we know, until some years after Rankins had printed his Satires. The subsequent stanza has also an obvious individual application, although we may not now be able to decide at whom the satire was levelled :

"Another artlesse mone, bewicht with praise,
 Thrusts forth a patched pamphlet into print,
 When fooles on it, as on a pide coat, gaze ;
 His copper words come out of coxcombs mint :
 Fluent from arte as water from a flint.
 Foure bookes he makes foure elbowes to present :
 By his induction is his bawble meant."

Professed fools were said to wear coats with four elbows in reference to their false sleeves, and the mention of the "bawble," in the next line, makes it apparent what Rankins intended to call the unknown author, who had put forth his "four books" of rhymes.

Serious and satirical pieces are rather incongruously intermixed, and what is headed *Sola felicitas*, *Christus mihi Phœnix* is followed by what the author terms *Satyrus Peregrinus*. Then again we come to other pious poems, so that Rankins' book appears not dissimilar to his life, a mixture of the sacred and profane. It is not unlikely that he here reproduced some of the compositions he had written when he was under the influence of a fierce puritanical spirit, and when he attacked plays and players with more vehemence and vigour than he afterwards displayed in their behalf. One of his holy ejaculations begins,—

"Lay not my sinnes, O Lord ! unto my charge,"

and may have had reference to his abandonment of his earlier opinions when he was a puritan, and ere he had been induced, perhaps by want of money, to become a playwright.

RANKINS, WILLIAM.—A Mirour of Monsters: Wherein is plainly described the manifold vices and spotted enormities that are caused by the infectious sight of Playes, with the description of the subtile slights of Sathan, making them his instruments. Compiled by Wil. Rankins. *Magna spes est inferni.* Seene and allowed.—At London Printed by I. C. for T. H. in Anno Do. 1587. B. L. 25 leaves.

This is the work alluded to in the last Article, and which we presume to have been by the same William Rankins who afterwards figured as a dramatist and satirist. It seems not unlikely, that in 1587 he wished to make money by availing himself of the puritanical zeal against every thing, and every body, connected with the stage. As we have shown on p. 175 of this Vol., his "Mirror of Monsters" was the tenth production which had come out on the subject between the years 1577 and 1587, and subsequently there was a long silence: during that period Rankins appears to have "changed his copy," and seeing that such attacks were not followed up, and that the topic had become less popular, while plays and theatres were encouraged by nearly all parties but the puritans, he went over to the opposite side, and began writing productions which he had previously condemned. We have already enumerated the pieces upon which he was engaged for Henslowe's theatre shortly previous to the demise of Queen Elizabeth.

Of the work before us we need speak only very briefly, for, from the first page to the last, it does not contain a scrap of information as to the then condition of the stage, but is filled with violent, rabid and indiscriminate abuse. It mainly proposes to give an account of a Masque, on the marriage of Fastus and Luxuria, in which the parts are filled by Idleness, Flattery, Ingratitude, Dissension, Blasphemy, Impudence, and other minor performers of the same description. This is all very tedious; but as the tract is a very rare one, only two or three copies of it being known, we extract the conclusion by way of specimen:—

"After these severall orations were ended, a suddaine joy was stricken in the harts of the beholders, as well by reason of these speeches, as to view the manner of the Maske, wherein they receyved such contentation by how much more it came unlooked for, that they were almost dryven into an extasie, such

was the joy they conceived thereof. When Fastus and Luxuria and the rest of the company hadde well recreated theyr minds with dauncing and disporting amongst these Maskers, beholding them at large (whose custome was not to speake) they commanded them to be ledde into the Hall of Misery, and there to be feasted with delicate dyshes of continual vexation, guilty conscience, worlds of woe, and never dying torments. Where drinking of the accursed wine of forgetfulnes they returned to Sathan from whence they came."

The author's style is frequently obscure and involved, and he absurdly confounds the figurative with the real. Of his dramatic talents, displayed in 1598, 1599 and 1600, nothing remains to us.

RATSEY, GAMALIEL.—The Life and Death of Gamaliel Ratsey, a famous thief of England, executed at Bedford the 26th of March last past. 1605. B. L. 4to. 23 *leaves*.

The only known copy of this tract was the property of Malone; it has no printed title-page, but he wrote the above upon it, deriving the information, as it should seem, from the Registers of the Stationers' Company, where it was entered by John Trundle, 2nd May, 1605: no doubt Trundle's name was at the bottom of the original title-page, and Malone added the following on a fly-leaf, from which we gather that he had heard of another copy of Ratsey's "Life and Death," although none such is now extant in any public library, or in any private collection that we are aware of: Malone's words are these, "In the title-page of this pamphlet is an engraved portrait of Gamaliel Ratsey, as I have heard, for I never saw it." The next leaf to the title-page is headed, "The Life and Death of Gamaliell Ratsey, a famous theefe of England, executed at Bedford the 26th of March last past. 1605." Consequently, the interval between 26th March and 2nd May, 1605, when Trundle entered the work, had been employed in preparing and printing it. The popularity of it was so great that, as will be seen presently, a second part was ready for publication on 31st May in the same year.

It is by no means a trumpery or common-place production, for most parts of it are well written, while many of the incidents and adventures are novel and entertaining. We are informed in the first division of the work (for it is separated into various portions) that Gamaliel Ratsey was the son of Richard Ratsey, a respectable and wealthy inhabitant of Market-Deeping, in Lincolnshire, and that by his disorderly courses he disappointed the reasonable hopes of his family. He began his

career by serving in Ireland as a soldier under the Earl of Devonshire, and, on his return to England, he robbed the landlady of an inn at Spalding of £40, entrusted to her by a farmer. Ratsey was taken, but made his escape from jail in his shirt. Having obtained a suit of clothes from a friend, he eluded pursuit; and seeing a serving-man on one fine horse, and leading another, he managed to obtain the best of the two. He goes from thence into Northamptonshire, where he combines with two notorious thieves, named Snell and Shorthose, and with their aid he robbed no fewer than nine men at once. One of the drollest incidents is that of robbing a scholar of Cambridge, whom he compelled to make an oration to him; while, about the same time, he stripped two dealers in wool, and humourously knighted them by the titles of Sir Samuel Sheepskin and Sir Walter Woolsack. Like some other high-minded highwaymen, he scorned to deprive the poor of their earnings; and by the mere force of his eloquence he persuaded a preacher to present him with £10, while he kept only £3 for himself, and out of that £3 paid for a night's entertainment of the two at a country-town. In the end Ratsey was betrayed by his companions Snell and Shorthose, and was hanged at Bedford. His course was a brief one, for he began as a soldier in 1599, and suffered at Bedford only six years afterwards.

A poem of 41 six-line stanzas concludes the tract: it is entitled "Ratsey's Repentance, which hee wrote with his owne hand when he was in Newgate," and the lines are not without merit and smoothness. We are not, perhaps, to suppose that they were really written by Ratsey, and the whole tract bears evidence of the employment of some not unpractised scribe. The "Repentance" opens thus:—

"The silent night had shadowed everie tree,
And Phoebus in the west was shrowded lowe;
Each Hive had home her busie labouring bee,
And birds their nightly harbour gan to knowe,
And all things did from wearie labour linne,
When I began to way my state and sinne."

The Spenserian, and somewhat obsolete, word *lin*, to cease, is hardly one that such a man as Ratsey would have been likely to use: he afterwards proceeds thus picturesquely:—

"My head on hand, my elboe on my knee,
And teares did trickle downe my count-nance than,
My countenance as sad as mans might bee,
My dumps befitting well a captive man;
Fetter'd in prison, passionate, alone,
My sighs wrought teares and thus I gan to moane."

"I that of late did live a Souldiers life,
 And spent my service in my countries good,
 Now captive lie where nought but cares are rife,
 Where is no hope but losse of deerest blood:
 This is befall'n me, cause I did mispend
 That time which God to better use did lend."

He enters into no particulars of his misdeeds, as they had before been given in prose; but his remorse, if we are to trust this representation, seems to have been bitter:—

"I all confus'd, and in confusion wrapt,
 Implore God's mercy prostrate on my face.
 Youngling I was, and novice-like intrapt;
 Repentance true away shall follies chase.
 Forgive, Oh heavens! th' iniquities of youth:
 Do not object the faults of my untruth."

He ends with the following stanzas:—

"This little remnant of my life so poore
 Ile teach to shun all sinne and vices all:
 Giver of grace, graunt grace! I sinne no more.
 Establish me that I may never fall.
 To thee my heart, my life, and soule I give,
 Who after death eternally makes live.

"Dyrect my pathes even for thy mercies sake:
 Guide thou my steps to keepe repentant wayes:
 Keepe me from sleepe, on thee still let me wake,
 To laude thy name during these erthly daies;
 And when from earth I shall dissolve to dust,
 Graunt that my soule may live among the just.

Finis qd GAMALIEL RATSEY."

In the last line but one there is an obvious misprint of *just* for "dust:" the last cannot be wrong, and we have therefore substituted it: the two lines did not end with the same word.

We have already mentioned "the second part" of "the Life and Death" of Ratsey, and it was entered and came out under the title of "Ratsey's Ghoaste, or the second part of his Life," with the same date, viz., 1605. It is as scarce as the first part, only a single copy having been preserved: here, as in many other instances, the eagerness with which a work of the kind was devoured by the multitude occasioned the destruction of most of the copies. We cannot, on the present occasion, do more than quote a passage from it, in the earliest part of which that great Actor, Richard Burbadge, is clearly alluded to; and near the close a still more important personage, the author of the great plays of which Burbadge personated the heroes, is unmistakably pointed at. Shakespeare's acquisition of property, in and near his native town, is spoken of distinctly in every respect but in

the suppression of the name. We directed attention to the circumstance more than thirty years ago (H. E. D. P., Vol. I. 333), but we do not think it has been estimated at its real value. Ratsey has presented an itinerant company of actors with the fee of 40s for playing before him, and afterwards thus addresses the leader:—

“And for you, sirrah (says he to the chiefest of them), thou hast a good presence upon a stage: methinks thou darkenst thy merit by playing in the countrey. Get thee to London; for if one man [Richard Burbadge] were dead, they will have much need of such as thou art: there would be none, in my opinion, fitter than thy selfe to play his parts; my conceit is such of thee, that I durst [lay] all the money in my purse on thy head to play *Hamlet* with him for a wager. There thou shalt learne to be frugal, (for players were never so thrifty as they are now about London) and to feed upon all men: to let none feed upon thee: to make thy hand a stranger to thy pocket, thy heart slow to perform thy tongues promise; and when thou feelest thy purse well lined, *buy thee some place of lordship in the countrey, that growing weary of playing,* thy money may bring thee to dignitie and reputation: then thou needest care for no man; no, not for them that before made thee proud with speaking their words on the stage.”—“Sir, I thank you (quoth the player) for this good council: I promise you I will make use of it; for I have heard, indeed, of *some that have gone to London very meanelly*, and have come in time to be *exceeding wealthy*.”

Here the reference is surely sufficiently marked; for Shakespeare had recently purchased New Place, and other property in and near Stratford-on-Avon; and, having “grown weary of playing,” had just retired from the stage as an actor. We may add that after giving the players their reward of 40s, and dismissing them, Ratsey overtakes them on the road, and robs them of it, as well as of all the other money they had collected in the course of their theatrical peregrination.

We may feel assured that this “second part” of the *Life and Death of Gamaliel Ratsey* was composed by some person who was not friendly to Shakespeare, whatever he may have been to Burbadge; we may fairly suspect some rival dramatist.

RECORDE, ROBERT.—The Castle of Knowledge.—[Colophon]
Imprinted at London by Reginalde Wolfe, *Anno Domini*
1556. 4to. B. L. 152 leaves.

The principal part of the title-page is filled with the device of a Castle, but on hanging tablets are two brief copies of explanatory verses: an emblematical figure of Knowledge, and of persons taking the heights of certain stars are also to be seen upon it. The title of the book, “The Castle of Knowledge,” is on a scroll.

The dedication is to Queen Mary in English, and to Reginald Pole in Latin; but although the work is merely one of science, the author has interspersed verses, some of them of no ordinary excellence. As no notice has ever been taken of an admirable Hymn contained in the "Preface," we shall extract it, calling upon the reader to bear in mind at what an early date it was composed. Recorde was a student at Oxford about 1525, but took his degree of M.D. at Cambridge in 1545: (Cooper's *Ath. Cantabr.* I. 175) his learning was great and varied, and his fortunes as varied as his attainments: his talents, too, in many departments were remarkable. There was perhaps nobody else living in the reign of Mary who was capable of writing what we are about to extract. The Preface opens with the following striking quatrain:—

"If reasons reache transcende the Skye,
Why should it, then, to earth be bounde?
The witte is wronged and leadde awrye,
If mynde be married to the grounde."

The Hymn is in the same measure, and is precisely of the character and length that would be wished, full of reverence and poetry:—

"The worlde is wrought righte wonderouslye,
Whose partes exceede mennes phantasies:
His Maker yet, most marvailouslye,
Surmounteth more all mennes devise.

"No eye hath seene, no eare hath hearde
The leaste sparkes of his Majestie:
All thoughtes of hartes are fullye barde
To comprehend his Deitye.

"Oh Lorde! who may thy power knowe?
What mynde can reache thee to beholde?
In heaven above, in earth belowe,
His presence is, for so he woulde.

"His goodnes greate, so is his power,
His wysedome equalle with them bothe:
No want of will, sith everye hower
His grace to shewe he is not lothe.

"Beholde his power in the skye,
His wysedome echewhere dooth appeare:
His goodnes dooth grace multiplie
In heaven, in earthe, both farre and neare."

Here we have force, brevity, grandeur and simplicity, the essentials of good poetry, united with the truest and most comprehensive piety. Yet this man, after having gained great professional eminence, and filled important public offices in England and Ireland, died in the Fleet Prison only two years after the above Hymn was printed. Even

Messrs. Cooper, whose knowledge and industry are so commendable, seem to have been unacquainted with Recorde's poetical powers, although they do justice to his scientific attainments: they tell us that "he was the first in this country that adopted the Copernican system, the first writer on arithmetic and geometry in English, the first introducer of the knowledge of algebra into England, and the inventor of the present method of extracting the square root." He was also a proficient in music, but no hint is anywhere given of the cause of his imprisonment. His earliest dated production was his "Ground of Artes," 1549; and his "Castle of Knowledge" seems to have been followed by his "Gate of Knowledge" and his "Treasure of Knowledge," but we have not met with them, and the titles read as if they were intended to be parts of the "Castle of Knowledge."

REMEDY AGAINST LOVE.—A speciall Remedie against the furious force of lawlesse Love. And also a true description of the same. With other delightfull devices of daintie delightes to passe away idle time with pleasure and profit. Newly compiled in English verse by W. A.—Imprinted at London by Richard Jhones, and are to be sold at his shop over against S. Sepulchres Church without Newgate. 1579. 4to. B. L. 24 *leaves*.

This is one of Richard Jones's attractive titles to a dull collection of puritanical poems by a person who only gives his initials, but inserts them at the end of each separate poem: we cannot pretend to be able to assign them, even by conjecture. Only a single copy of the work is known, and that is the property of the Duke of Northumberland.

In a dedication by W. A. to J. A. he admits that he had been the writer of "certain pamphlets," but they must have been all in prose, if we are to take his word when he tells "the friendly Reader," "I was never acquainted with the Muses, nor wasshed my wittes at the waters of Helicon." Still, it is undeniable that his verse is that of a good practitioner, and although there is not a spark of originality from beginning to end of his book, his lines are generally smooth and harmonious. His longest poem, "The Remedy against Love," fills sixteen closely printed pages: his cure is nothing but God's grace; and the

manner in which he enlarges on this single theme is very tiresome: his measure here is heroic ten-syllable lines rhyming alternately, but in the shorter poems, that follow the main subject, he uses considerable variety, and not without success: thus, in his "Discription of Love," he says that Cupid is painted as—

"A Boye, because where Love dooth rest,
Be it in youth or age,
It makes a man whine like a childe,
If once it catche his rage:
With winges, for that the course of love
Is so unconstant founde,
As where it lightes no stedfastnesse,
But lightnesse dooth abounde:
Blindfielde for unequalitie,
Regarding no degrees,
But matching needy with the ritch,
And therfore nothing sees:
With Bowe and Arrowe bent to shoote,
Because with turning eye
He hath the hart unto his harme,
And strikes it suddainly."

His descriptions of Love and of a Lover are to the same purpose, tending to convince the reader that only heavenly love and lovers are worthy of his thoughts. The same may be said of his "Vision of a rawe devise written to Fancies fellowes," where it may be doubted whether "fellowes" ought not to have been *followers*, as in "Cymbeline," A. iii. sc. 4, where "the suits of princely followers" has been misprinted "princely *fellowes*." The only amusing part of the volume is nearly the last production it contains, entitled "Of the vanities (*varieties*?) of Womens abuses," where the author's abuses, of another kind, are quite as obvious, and more ungallant. The whole tenor of the poem may be seen in this single stanza:—

"Their odorous smelles of Muske so sweete,
Their waters made of seemely sent,
Are lures of Luste, and farre unmeete,
Except where needes they must be spent."

Here again we encounter an obvious error of the press, for the word "muske" is misprinted in the original *musicke*. The "Prayer of a repentant Sinner" very appropriately brings the work to an end. There is no personal, or particular, allusion throughout; and even an "Epitaph" upon the death of a friend is not only without a name, but without any clue to the individual lamented.

The writer's initials, W. A., might belong to William Alabaster, Spenser's friend, but he did not begin authorship quite so early, and had more ability than W. A. displays.

REMEDY FOR SEDITION.—A Remedy for Sedition, wherein are conteyned many thynges concernyng the true and loyall obeysance that commēs owe vnto their prince and soueraygne lorde the kyng. Anno M. D. xxxvi. B. L. 4to. 26 leaves.

The colophon is *Londini in Aedibus Thomae Bertheleti regii impressoris Cum Privilegio*. The tract was published on occasion of the rebellious movements in Lincolnshire and Yorkshire in the year in which it bears date; and in a historical point of view it is of great interest, independently of the excellent and genuine idiomatic English in which it is written by some person of considerable ability. The author, whoever he were, had travelled in France and Italy, and was well acquainted also with ancient and modern literature, (if modern we can now call it), and applied his knowledge with good effect, and without pedantry. He even brings in Dante and Chaucer to his aid, observing:

“Dante, that good Italyane poet, sayth full truely of them, It is seldome sene that the people crie not *Viva la mia morte, muoia la mia vita*, That is, Let lyue my dethe, lette dye my lyfe; lette that go forthe that bryngeth my distruction, lette that be banyshed that is my welthe and safegarde. Geffrey Chaucer sayeth also somewhat in theyr prayse, beare it well away, and lawde theym as ye fynde cause,

O sterne people vnjuste and vntrewe,
Ay vndiscrete and chaungynge as a fane,
Delytynge euer in rumours that be newe;
For lyke the mone euer waxe ye and wane:
Your reason halteth, your judgement is lame,
Your dome is false, your constance euyl preuith,
A full great foole is he that on you leueth.”

The subsequent passage in praise of Cardinal Wolsey, affording an amiable trait in his character, under the circumstances is remarkable. It will be recollected that he died five years before this tract was printed:

“Who was lesse beloued in the northe than my lorde Cardynall, god haue his sowle, before he was amonges them? Who better be loued after he had ben there a whyle? we hate oft tymes whom we have good cause to loue. It is a wonder to see howe they were turned, howe of vtter ennemyes they became his dere frendes. He gaue byshops a right good ensample howe they myght wyn mens hartis. There was fewe holy dayes but he wolde ride v or vj myle from his howse, nowe to this paryshe churche, nowe to that, and there cause one or other of his doctours to make a sermone vnto the people. He sat amonges them, and sayd masse before al the paryshe. He saw why churches were made. He began to restore them to their ryght and propre vse. If our byshops had done so, we shuld haue sene that preaching of the gospell is not

the cause of sedition, but rather lacke of preachyng it. He broughte his dinner with hym, and had dyuers of the parish to it. He enquired whether there was any debate or grudge betwene any of theym; yf there were, after dinner he sente for the parties to the churche, and made them at one. Men say wel that do wel."

The great object of the author was to make people contented with their condition, and to recommend them, by banishing ignorance, to promote general happiness.

REYNARD THE FOX.—The pleasant and delightful Historie of Reynard the Fox; with Morals and Expositions on every Chapter. The whole illustrated with Cuts sutable to each Story. — Printed by J. Blare on London Bridge. 4to. B. L. 16 leaves.

This, we believe, is the only existing chap-book upon the continuously popular subject of the adventures and frauds of Reynard the Fox: it first came into our printed literature, as is well known, by the instrumentality of Caxton in 1481, who put forth in English a version of the old Low-German narrative from the press of Gheraert de Leeu: it would seem that the earliest German impression was of 1498, and that it belongs to Lubeck. We are satisfied that the apologue, as a whole, was not known in our language until towards the end of the fifteenth century; and although Chaucer mentions a Fox, who caught a cock by the gargat, or throat, he expressly calls him Russell, and not Reynard, the name he would be sure to have given him, had it then been his popular appellation from the general circulation of his history: into its obscure continental origin we do not here pretend to enter. Pynson reprinted Caxton's text, but in what year is uncertain, the only known copy being imperfect and without colophon: we next hear of it from the press of Thomas Gaultier in 1550, and a period of thirty-six years elapsed without any intelligence regarding the work: we may feel assured, however, that it must have been republished in that interval, although the editions have been lost. In the ordinary accounts it is stated that the next impression to that of Gaultier was in 1638, which is probably an error for 1640; and the fact is (although it is new in bibliography) that it had been thus entered at Stationers' Hall in 1586:—

"Edw. Aldee. Alowed unto him the old booke of Reignold the Foxe, to be printed to thuse of the cumpanie."

No edition of that date has come down to us, but such was the favour in which the subject was then held, that the reprint of "the old book" (perhaps Gaultier's impression of 1550) was to be made by Aldee, not for any private stationer, but for "the use of the company," the trade participating in the expected advantages. This is important as regards the history and popularity of the work. Here too we may remark, that in W. Baldwin's singular production, "Beware the Cat," (reviewed in our first Vol. p. 43) are some incidents which remind us forcibly of others in "Reynard the Fox," and which must have been introduced by some person well acquainted with that work. We do not believe in the existence of any impression of "Reynard the Fox," in 1638, but we have seen one of 1640, and it bore the following imprint: "London, Printed by Richard Oulton for John Wright the younger, and are to be sold at his shop in the Old-Baily, 1640." B. L. It consists of only "the first part" of the apologue, and we have no distinct tidings of any second part until 1681, when it was called "The most pleasant and delightful History of Reynard the Fox. The Second Part:" that was "printed by A. M. and R. R. for Edward Brewster at the Sign of the Crane in St. Pauls Church-yard."

In the same year (1681), came out the earliest translation of the subject into English "heroic verse," as it was called by the author, the epistle to the Reader being subscribed John Shurley. "The Shifts of Reynardine, the Son of Reynard the Fox" was published in 1684, "printed by T. J. for Edward Brewster, &c. and Thomas Passenger at the three Bibles on London Bridge."

We now come to the chap-book in our hands, which has no date but several woodcuts, some the same as in the edition of 1640, and others more elaborate: that on the title-page represents the Lion holding his Court, not at "Stade," as in Caxton, nor at Sanden, as in some of the later re-impressions, but at a place called Menasten. The story opens as follows, which differs in some respects from any copy we have seen in our language.

"When Flora had drest up the Earth in her Holiday Apparel, to give entertainment unto the ever-welcome Spring, the princely Lion, the King of Beasts, intending to keep open Court at his royal Palace of Menasten, set forth a Proclamation commanding all Beasts whatsoever to repair thither within a certain time prefixed, there and then to attend his royal will and pleasure: on the publication of which all sorts of Beasts, both great and small, came in infinite multitudes to Court, none disobeying, save only Reynard the Fox, who, conscious to himself of so many transgressions which he had committed, durst not appear before the face of Justice, knowing his life thereby to be in apparent hazard and danger."

The above is the commencement of Chap. I., including various complaints against Reynard by Isegrim, Curtis, and Grimbart, after which we arrive at the charge made by Chanticleer respecting the death of Coppen (or Coppel as she is called in the chap-book, but properly *Capel*), and instead of the prose epitaph of other copies, we have this new one in verse :—

“Coppel lies here, stout Chanticleer’s dear daughter :
Mourn thou that redest, for wicked was her slaughter.”

It is needless to go over the contents of the different old editions, but the two quarto sheets before us conclude with Chap. VI., “Isgrim’s Complaint of the Fox, with the Combat between them, wherein the Fox is Victor, and by the King’s command is honoured above all other Beasts.” We cannot describe, with decorum, the manner in which Reynard contrives to gain the victory; but as each chapter is concluded by a “moral” we may quote that which ends the tract in the following significant manner :—

“The Moral] By the continued Complaint of the Wolf is shewed the ill will that one wicked man bears to another; and by the Fox’s excuse is shewed how policy hath ever some evasion for any evil it doth, which it will maintain for truth, although with hazard of life &c. In the Combat betwixt the Wolf and the Fox is shewed that policy goes beyond strength for obtaining of victory; and that a Conqueror shall ever be praised let his cause be never so bad.”

The incidents are carried no farther, but one of the most remarkable points about this small tract is the “Catalogue of Books sold by J. Blare on London Bridge,” at the end of it, which contains some productions of great interest, published at the apparently ridiculously low price of one penny. Among them are,—

“The Garland of Delight, containing thirty excellent Songs, being Chronicles or Histories of Kings, Queens, Princes &c. together with several love Sonnets. Written by Thomas Delone, Gent. 8vo.

“The Crown Garland of Golden Roses gathered out of Englands Royal Garden &c. Divided into two Parts. 8vo.

“Robin Hood’s Garland : being a compleat History of his merry Exploits, and valiant Fights which he, Little John, and Will. Seadlock fought on divers Occasions. 8vo.”

The following are priced two-pence,—

“Doctor Merryman or Nothing but Mirth. Being a Posie of pleasant Poems and Witty Jestes. Fitted for the recreation and pastime of youth. Written by S[amuel] R[owlands]. 4to.

“Britains Glory or the History of the Life and Death of K. Arthur and the Adventures of the Knights of the Round Table &c. Pleasant and Delightful; altogether worthy the perusal of the ingenious Reader. 4to.

“The High Dutch German Fortune-teller, wherein all those Questions relating to the several States, Conditions and Occasions of human Life are fully resolved and answered &c. 4to.

"The pleasant and delightful History of Tom of Lincoln, the most valiant and renowned Red-rose Knight, surnamed for his many wonderful Exploits the Glory and Pride of England &c. 4to.

"The pleasant and delightful History of Montelion, the most valiant and renowned Knight of the Oracle, Son of Pericles, King of Assyria, and Constantia, daughter of the Emperor of Persia &c. 4to."

The price of the following was a shilling, bound:—

"The comical and tragical History of Fortunatus: Wherein is contained his Birth, Travels, Adventures, last Will and Testament to his two Sons, to whom he bequeathed his Purse, and his Wishing-cap, as also their lives and deaths. The third Edition with Additions. 4to.

"The famous and pleasant History of Parismus, the valiant and renowned Prince of Bohemia, In three Parts. Containing his triumphant Battles fought against the Persians &c. 4to.

"The most pleasing and delightful History of Reynard the Fox and Reynardine his Son: in two Parts. With the Morals to each Chapter, explaining what appears doubtful or Allegorical &c. 4to."

Our penny "Reynard the Fox" was nothing but a very contracted abridgement of the above larger work, sold for a shilling. It seems strange to find that the chap-book was then so cheap; but what shall we say of editions of Deloney's "Garland of Delight," of Richard Johnson's "Crown Garland," and of "Robin Hood's Garland," for only the same price? We do not hear of Deloney's "Garland of Good Will" unless it be under the *alias* of "The Garland of Delight." We have in our hands, while writing, an exemplar of "The Garland of Good Will," printed for G. Conyers, about the date when the chap-book of "Reynard the Fox" appeared, and for that, some years ago, we willingly paid two hundred and forty times the publishing price announced in the above Catalogue. Pavier's original device, about a century old, is preserved on the title-page.

RICH, BARNABE.—A right excelent and pleasaunt Dialogue, betwene Mercury and an English Souldier: conteyning his Supplication to Mars: Bewtified with sundry worthy Histories, rare inventions and politike devises. Wrytten by B. Rich. Gen. 1574.—These bookes are to be sold at the corner Shop, at the South west doore of Paules Church. 8vo. B. L.

This is the earliest, and perhaps the rarest production of a voluminous author, who did not cease to write industriously until near the close of the reign of James I.

The Dedication is to Ambrose, Earl of Warwick, as "General of the Queenes Majesties Ordinance," and the author, though with great humility, speaks of himself as a soldier of some experience. In his address "to the gentle and friendly Reader" he apologises for his insufficiency with the pen.

This little book brings us acquainted with two new versifiers to be added to Ritson's list; namely, G. Argal and John Bettes, Gent., who furnish commendatory poems, of little merit we must own. The first ends thus:—

"Let Langius lye, and Machavel go make his mone;
Mars and Bellona bids thee reade but Rich alone."

Then follows a dialogue between the author and his book, in five stanzas, which would (if he had written nothing else) have entitled him also to a place in Ritson's *Bibl. Poet.*, from which he has been strangely altogether excluded: it is worth quoting for its novelty.

"*The Author to his Booke.*

"Why shouldst thou make such hast abroad to be,
a meane wherby to purchace me defame?
Yet mightest thou still abyde and stay with me,
and I therby remayne devoyd of blame:
But if I once permit thee scope to trudge
I know not, I, what every man will judge."

"*The Booke to the Author.*

"What doubts be these that thus doth dul thy braine,
or what conceiptes doth yet thy mynd pursue?
I know no cause thou shouldst me thus restraine,
but geve me scope to such as list to vew:
Then they, no doubt, will thank thee for thy payne,
As I suppose thou seekest no greater gayne."

"*The Author.* I crave no more, in deed, but the good will
of such as shall thy simple sence behold;
But this, I doubt, my rude and slender skil
may geve them cause to judge me over bold:
So I, in steed of thanks, may purchace blame,
So vayne a toy to set forth in my name."

"*The Booke.* And who so redy ever fault to fynde
as witlesse head that least of all doth know?
For none so bold, they say, as bayerd blynd,
and none more riefte their doughtish domes to shewe;
Wher wyse men yet will deeme thy doings right:
What carst thou then for Zoylus cankerd spight?"

"*The Author.* Well, yet me booke I geve thee this in charge:
the maners marke of such as thee peruse:
If thou perceivest their tonges do run at large
in fynding fault the Author to accuse,
Tell thou them, then, I ment not to offend:
What they mislike desire them they wold mend."

The discussion between Mercury and the English Soldier is preceded by a sort of Induction, in which the writer feigns himself to have fallen asleep, and to have had a strange dream or vision. The burden of Rich's song is that "Soldiers in England are had in small account," and he maintains their worthiness and excellence. He also treats somewhat of naval affairs and preparations, and gives it as his decided opinion "that one thousand good Archers would wronge two thousand shot, yea, and would drive them out of the feeld; and there be a great many of my opinion beside my selfe." Nevertheless, he admits that the art of shooting with fire-arms had much improved, especially owing to the substitution of the "caliver or musquet" for the "halfehaake or a hagbus." Sign. H 3. His defence of archery (like Ascham's, thirty years earlier) is however earnest and singular.

He gives, not very appositely, a description of the Court of Venus, and translates some inscriptions upon the hangings of her palace, which showed the various triumphs of the Goddess. In a beautiful hall he saw "lusty gentlemen and gallant dames" using "many amorous exercises: some were reciting of tales, and tellyng lovinge historyes: some were singyng to the lute and virginalles many amorous ballades: some were in the Pavyans and galliardes; and happye was he that before his ladye could do the lustiest tricke." Here he listens to the story of the Lady of Chabry, which he tells us he derived from Bandello, but which had been previously told by Geoffrey Fenton in his "Tragical Discourses:" see Vol. I. p. 279.

It is in this part of his book that Rich makes mention of Romeo and Juliet; for he says that he saw in the arras "the pitifull history of Romeus and Juletta, Gismondo and Guistardo, Piramus and Thisbe, Livio and Camilla, and of many other loving wightes." Livio and Camilla is another of the stories which had been related by Fenton about seven years before.

It is evident that the latter part of the book was intended to relieve the dry discussions of the earlier part; but the only romantic narrative, told in detail, is that of the Lady of Chabry.

RICHE, BARNABY.—The straunge and wonderfull adventures of Don Simonides, a gentilman Spaniarde: Conteinyng verie pleasaunte discourse: Gathered for the recreation aswell of our noble yong gentilmen, as our honourable courtly

Ladies: by Barnabe Riche, gētilman &c.—Imprinted at London by Robert Walley &c. 1581. B. L. 4to. 71 leaves.

This seems to have been Barnaby Rich's third or fourth extant work, his "Dialogue between Mercury and an English Souldier," 1574, and his "Allarme to England," 1578, if not his "Farewell to Military Profession," 1581, having preceded it. He tells Sir Christopher Hatton in the dedication, that he had "betaken himself to his pen, since he had no employment for his pike." In this instance he had so little confidence in his own literary skill, that he employed the celebrated Thomas Lodge to correct his style: in some verses, which follow "the Preface," Lodge says:—

"Good Riche, a wiseman hardly can denye
But that your booke by me ill mended is;"

and then Lodge adds for himself;

"Whose long distresse hath laied his Muse to rest,
Or duld his sprighes, or senses at the lest."

At this date Lodge had just published his answer to Stephen Gosson's attack upon theatrical performances in the "School of Abuse:" Lodge was then probably a player. Some stanzas headed "the Printer to the courteous Reader," subscribed R. W., which were most likely written for Walley, also precede the body of the work. It is a prose romance, or novel, with a good deal of poetry interspersed, and some of it was possibly contributed by Lodge: in general, however, the pieces are inferior to his productions. Most of them are in the seven-line ballad measure, but here and there variety is attempted, and not without reasonable success.

There is no doubt that Rich was a popular pamphleteer, and, although Thomas Nash speaks of him disparagingly in 1596, when he printed his attack upon Gabriel Harvey, called "Have with you to Saffron-Walden," the mere mention of him there shows that he was much in the hands of readers of a certain class: in "the Epistle Dedicatorie," Nash asserts that Lichfield, the Cambridge Barber, is well read "in nothing but in Barnabe Riche's workes."

Warton (Hist. Eng. Poetry, IV. 313. Edit. 8vo.), states that "he thought he had seen the original of Simonides in Italian," which is not impossible, although Rich does not profess that it was a translation, and some parts of it must have been original.

RICH, BARNABY.—The Second Tome of the Travailes and adventures of Don Simonides, enterlaced with varietie of Historie, wherein the curteous and not curious Reader maie finde matters so leveled as maie suffice to please all humours. &c. Written by Barnabe Rich, Gentleman &c. —Imprinted at London for Robert Walley, &c. 1584. B. L. 4to. 75 leaves.

This, like the first volume of the same romance, is dedicated to Sir Christopher Hatton; and to the epistle succeeds an address "to the gentlemen Readers," which conveys no information. There are no commendatory verses; and, perhaps Rich, relying upon the success of the commencement of the story, did not again ask the aid of Lodge. In the division of the work headed "How Simonides commyng to London was friendly entertained by Philautus," some interesting particulars of the state of society in the metropolis might be expected, but none such are given, the author, excepting in a panegyric upon Queen Elizabeth, dealing entirely in general description.

The verses in this portion of the work are much fewer, which may also lead to the conclusion that Lodge had nothing to do with it; but there is a remarkable peculiarity about one of the poetical insertions, viz. that it is in blank verse, and it is to be taken as an early specimen of this kind of writing, which, as far as we now know, in 1584 had not been employed upon the stage. Blank verse was first used as the vehicle for dramatic dialogue about 1586 or 1587, the date when Shakespeare is supposed to have come to London and joined a company of players, although he was not the poet who originally introduced it at our theatres. A short extract from Rich's performance of this kind will serve to show that his lines are only distinguished from couplets by the absence of rhyme:—

"Forsaking flood, to whiche with bootelesse hope
I whilome did my bodie recommend,
I come to Athens for to claime my due,
Who here deservde a royall tombe to have.
Ne bootes it not myne ashes to revive,
Since in these livelesse lines myne image is:
Erst in this state, by dome of power divine,
Licurgus poynted was by deepe conceipt
To fashion raines unto your wandering willes,
Whose tongue, inspir'd with secrete rules of right,
Made Athens Greece, and Grecia Athens towne."

There are about one hundred and seventy lines in this poem, but none of them have that variety of pause and inflection which Marlow earliest employed upon the stage in his "Tamberlaine the Great," and which Shakespeare subsequently so much improved.

RICHE, BARNABE.—Riche his Farewell to Militarie profession : conteining verie pleasaunt discourses fit for a peaceable tyme. Gathered together for the onely delight of the courteous Gentlewomen bothe of England and Irelande, for whose onely pleasure thei were collected together, and unto whom thei are directed and dedicated by Barnabe Riche, Gentleman. *Malui me divitem esse quā vocari.*—Imprinted at London by Robert Walley. 1581. 4to.

Considering how much verse was written by Barnabe Riche and interspersed in his many prose compositions (he never published any separate work in verse) it is surprising that he never found his way into Ritson's *Bibl. Poetica*. We are not about here to remedy that deficiency, but to call attention briefly to a volume which, in modern times, has attracted a good deal of attention, because it contains the stories upon which several old plays were founded, and which, above all, includes a novel to which, there is little doubt, that Shakespeare resorted in the composition of his "Twelfth Night." It comes second in the book, and bears the title of "Apolonius and Silla."

It may admit of doubt whether between 1581, when this story was first printed in English, and 1601, when there is reason to suppose that Shakespeare wrote his comedy, some play had not been produced upon the subject of which our great dramatist may have availed himself: nay, it is not at all impossible that the subject had been dramatized even before 1581, and that Riche used it, and inserted the main incidents.

It must have been popular, and may, in some respects, be considered a second "Palace of Pleasure," consisting, for the most part, of histories derived from foreign originals, although some of them may have been upon the stage before 1581; in the same way that some of the novels in "The Palace of Pleasure" had been dramatised before they appeared in that favourite receptacle of fiction. "Romeo and Juliet" is an

instance directly in point, for it had certainly been brought upon the stage, even before the publication of Arthur Brookes' rhyming version of the story in 1562. (Shakespeare, 1858, Vol. V. p. 93.)

Other plays, of much repute, unquestionably treat of the same events as are narrated by Riche in the work under consideration. One of these is the Scottish comedy of Philotus, which we here find under the title of "Philotus and Emelia." The same remark will apply to the English anonymous comedy called "The Weakist goeth to the Wall," first printed in 1600. There are, as Riche tells "the Readers in general," eight "histories" in the volume, of which he admits that he borrowed three from the Italian, while the other five, as he professes, were "forged only for delight:" how far these were, in fact, derived from foreign sources cannot now be conclusively asserted. The titles of them are: 1 "Sappho Duke of Mantona." 2 "Apolonius and Silla." 3 "Nicander and Lucilla." 4 "Fineo and Fiamma." 5 "Two Brethren and their Wives." 6 "Gonzales and his virtuous Wife Agatha." 7 "Arimanthus born a Leper," and 8 "Philotus and Emelia." To these may be added a ninth story, which Riche does not enumerate, and which he obviously inserts that his book may end merrily, a variation of Machiavelli's famous story of Belphegor: Riche, however, transfers the scene to England, with some other variations, all without improvement.

As his verses have hitherto been entirely neglected we may insert a specimen from the tale of "Sappho Duke of Mantona," where a young lover thus sings to his lute:—

"No shame, I trust, to cease from former ill,
Nor to revert the leudnesse of the mynde,
Whiche hath bin trainde, and so misled by will,
To breake the boundes whiche reason had assygnde:
I now forsake the former tyme I spent,
And sorry am for that I was miswent.

"But blynde forecast was he that made me swerve,
Affection fond was lurer of my lust:
My fancie fixt, desire did make me serve;
Vaine hope was he that trained all my trust.
Good liking then so daseled my sight,
And dimnde myne eyes, that reason gave no light.

"O sugred sweete, that trainde me to this trap!
I sawe the baite where hooke laie hidden fast:
I well perceivde the drift of my mishap;
I knew the bit woulde breede my bane at last.
But what of this? for sweete I swallowed all,
Whose taste I finde more bitter now then gall.

"But loe, the fruites that grewe by fonde desire!
 I seeke to shunne that pleased best my mynde:
 I sterue for colde, yet faine would quenche the fire,
 And glad to loose that fainest I would finde.
 In one selfe thyng I finde both baall and blisse:
 But this is strange, I like no life but this."

We certainly never before saw the common word "bale" so uncommonly spelt as in the last line but one. The book has various misprints, some of them sufficiently obvious, as the following,—“true it was that he wanted no secrete compassions to make folke dye with poison.” Here “compassions” ought to be *confections*: another instance is where “stormes” is misprinted for *formes*, when it is said that Fineo “under diverse and sundrie stormes and shapes” had death before his eyes. We have seen that in “Simonides,” 1581, Lodge had assisted Riche in point of style, and for aught we know he may have contributed, or at least corrected, the verses in the work in our hands, dated in the same year. “Simonides” was entered at Stationers’ Hall on 23rd Oct., 1581; probably, posterior to the appearance of Riche’s “Farewell to Military Profession,” for which we find no license in the Registers. We believe that only one perfect exemplar of the latter is in existence: it was reprinted in 1606; and of that re-impression we never saw more than two copies. Baptist Starre and W. J., both omitted by Ritson, gave commendatory poems.

RICH, BARNABE.—The Adventures of Brusanus, Prince of Hungaria, Pleasant for all to read, and profitable for some to follow. Written by Barnaby Rich seaven or eight yeares sithence, and now published by the great intreaty of divers of his freendes.—Imprinted at London for Thomas Adames. 1592. 4to. B. L.

This is the first time that we recollect to have seen it placed on the title-page of a book, that it was published at the earnest solicitation of friends. The doubtful statement is, of course, often met with in dedications, and deprecatory addresses to readers.

Only one perfect and one imperfect copy of this romance remains to us. We have used both, and are sorry that, on the whole, it is not better worth reading; but, amid considerable tediousness, there certainly are parts that show it to have been written by one who was not

merely an imitator of other writers in this department of letters. It is entirely prose.

The dedication is subscribed by Rich, and it proves that he was in some way related to Sir Edward Aston, for he calls that knight's daughter, Miss Jayes Aston, "his loving cousin," and terms her "a woorshipfull and vertuous young gentlewoman:" there is also a passage in the body of the work which applies personally to the author, whom he styles Martianus, and where he says of himself, "It is now thirty yeares sith I became a souldier, from which time I have served the King in all occasions against his enemies in the fielde: the rest of the time I have continued in his garrisons: in this meane space I have spent what my friends left me, which was some thing; I have lost part of my bloud, which was more; and I have consumed my prime of youth and flourishing yeares, which was most." If this were written, as Rich states on his title-page, seven or eight years before 1592, it would carry us back to 1585, and if he were in the army thirty years anterior to that date, he began life as a soldier before Elizabeth came to the throne. His earliest known published work bears date sixteen years after that event.

In Percy's Reliques, if we recollect rightly, is a ballad where, speaking of an aged man, it is said—

"And on his hoary temples grew
The blossoms of the grave;"

and in the work before us Myletto, the father of Brusanus, tells his son, "My white heaires are blossomes for the grave." He gives the ensuing character of a person he names Gloriosus, a courtier of Epyrus, which not only in the general description reminds us of Shakespeare's Armado, but applies to him the very word which Boyet ("Love's Labours Lost," A. iv., sc. 1) gave to Armado:—

"The loftines of his lookes was much to be marveld at, but the manner of his attire was more to be laughed at. On his head he woare a hatte without a band like a Mallcontent, his haire hanging downe to both his shoulders, as they used to figure a hagge of hell; his beard cut *peecke a devaunt*, turnde uppe a little, like a Vice of a playe; his countenance strained as farre as it would stretch, like a great *Monarcho*: his coller turnde down round about his necke, that his throat might be seene, as one that were going to hanging should make way for the halter: his dublet bolstered with bumbast, as if he had beene diseased with the dropsie: upon this he wore a loose mandilyon, like a counterfeit souldiour; in his hande a fanne of fethers, like a demye harlot."

The whole character of this man has a mixture of Armado and Pistoll in it; and the allusion to the turned-up beard of the Vice of a play is highly curious in relation to our early dramatic performances;

elsewhere Rich speaks of the performance of "comedies and histories" as matters of common occurrence, as they of course were in 1592, when "Brusanus" was published, but hardly so in 1585, when it is said to have been written.

Rich was not without humour, as will appear from the recipe to cure love, which is given in the course of the narrative with a remarkable, but most inappropriate, reference by an Italian to Dunmow and its renowned flitch:—

"Take two ounces of the sound of a bell when it is roong for a mans soule that died for love; as much of the neighing of a horse that hath brought his maister from Dunmo with the Flitche of Bacon: then, take the parings of any mans nailes that is ful foure and twentie yeares olde and never flattered woman: grinde all these to fine powder in a winde-mill in the bottome of a fish-poole: then, take halfe a pinte of the water that is wiped from a mans eies at the buriall of his wife: put a handfull of Lovers protestations made to his Lady without dissimulation: boyle all these together on a few coales, then strain it through the lining of any mans gowne that hath beene married full out a yeare, and never quarrelled with his wife; put to but one dram of good conscience drawne from him that married his wife more for love for her vertue then for the lucre of her dowrie. Use this plaister wise, laide warme to your left heele at night when you go to bed, and my life for yours, it shall both bring you into quiet sleepe, and rid you of this incumbrance that doth so trouble your head with love."

The work is divided into three books, the first containing 22, the second 13, and the third 20 chapters, and the last page is numbered 172, ending thus: "All parties thus pleased and every one remaining in most happy contentment, I hold it best even to leave them, for in fitter time it is not possible to end. Finis. Barnaby Rich." To which he added his accustomed motto, *Malui me divitem esse quam vocari*.

RICH, BARNABE.—Greenes Newes both from Heaven and Hell. Prohibited the first for writing of Bookes, and banished out of the last for displaying of Connycatchers. Commended to the Presse by B. R.—At London, Printed, Anno Domini. 1593. 4to. B. L. 31 leaves.

This is a very rare tract of which, although it is mentioned in several places, we no where find any account. Besides the initials on the title-page, there are good reasons for believing that it was by Barnabe Rich. It purports to have been printed in London, and such was very likely the fact, but it deserves remark, that no name of printer or

publisher is found either at the beginning or end : it is dedicated by his "assured freend B. R." "to the renowned Gregory Coolle, chiefe Burgermaister of the Castle of Clonarde, Marquesse of merry conceits, and grand Cavalier amongst boune companions, and all good fellowship, at his chaste Chambers at Dublyne in Irelande, B. R. sendeth greeting," which is an imitation of Nash's humourous style of dedication. Rich was long in Ireland, and a portion of the tract before us relates to that country, where we take it, it was written.

It avowedly grew out of the death of Robert Greene, whose peculiar mode of writing is in part adopted; and, besides alluding to the "Supplication of Pierce Penniless" by Thomas Nash, it mentions various productions by Greene, the whole tract being composed as if it had been the work of Greene's Ghost returning to earth after he had seen Heaven and Hell. This singular fancy is thus opened by Rich in his dedication :

"It was my fortune (Sir) not long since to travaile between Pancredge Church and Pye-corner, beeing somewhat late in the evening, about an houre after the setting of the Sunne; and casting up mine eyes towardes the skyes, to behold the twinckling starres that had then but newly discovered themselves, I might see how the Man in the Moon was beating of his dogge. Thys fearefull aspect did wonderfullie daunt me, with doubt of some angry accident that might shortly betide me; and I had not paced many steppes, but directly in the path before me, there appeared a most grislie ghost wrapt up in a sheete, his face onely discovered, with a penne under his eare, and holding a scrowle of written paper in his hande. I crossed the way of purpose to shunne him, but crosse as I could, he was ever-more before mee, that passe I might not, unlesse I should runne over him. I remembred my selfe how old Fathers were wont to say, that spirits in such cases had no powre to speake to any man untill they were spoken unto; and therefore, taking unto me a constrained courage, I asked him what he was, and what was his meaning to trouble me in my passage? who aunswered thus: I am (said he) a Spirite; yet feare thou nothing, for my comming is not to doe thee any manner of harme, but to request a matter at thy handes which thou must not denay me; for thou must understand I am the spirite of Robert Greene, not unknowne unto thee (I am sure) by my name, when my wrytings, lately priviledged on every post, hath given notice of my name unto infinite numbers of people, that never knewe me by the view of my person."

Greene's Ghost "popped the papers" into the writer's hand, and vanished he could hardly tell how: on examining them B. R. found that they were intended by Greene for publication, and made up his mind to address them to Gregory Coolle of Dublin. The dedication occupyes four pages, and then begins the body of the book under the heading "Greenes newes both from Heaven and Hell," as follows:—

"Be not dismaied (my good freends) that a deade man shoulde acquaint you with newes; for it is I, I *per se* I, Robert Greene, in *Artibus Magister*, he that was wont to sollicite your mindes with many pleasant conceits, and to fit your

fancies, at the least every quarter of the yere, with strange and quaint devises, best beseeeming the season, and most answerable to your pleasures."

Here we ought perhaps to read *solace* for "solicite;" but, on the whole, the tract is quite as well printed as was usual at that period, and "solicite" may have been the writer's word. It is not easy to make a guess of this kind, but if it went through the press in London, the types seem most like those of Edward Allde. We very early meet with a mention of Greene's disputation between Velvet Breeches and Cloth Breeches, and throughout much is borrowed or imitated from that popular production: they are introduced as interlocutors, and as companions of Greene's Ghost, and before the end we get rather tired of them and of their colloquy. Other pieces by Greene are only slightly noticed, such as his "Farewell to Folly," his "Groatsworth of Wit," his "Never too Late," &c. His tracts against Coneycatchers are thus mentioned by St. Peter, when Greene has made his way to Heaven's Gate in hopes of being allowed to enter:

"Our turnes being now come to say for our selves, I was the first of the three that was called for. S. Peter demaunded of me, what might be my name, and what trade I had used? I tolde him my name was Robert Greene, by profession a Scholler, and commenced Master of Artes.—O! (quoth S. Peter) I haue heard of you; you haue beene a busie fellowe with your penne: it was you that writ the Bookes of Cony-catching."

This may serve to show that the tracts exposing cheats and rogues (called a little farther on "Crosbyters, Lyfters, Nyppers and Foysters") were not fraudulently imputed to Greene, in order that his popularity as an author might secure them a sale, but that most of them really came from his pen.

The question of the relative antiquity of Cloth Breeches and Velvet Breeches is afterwards revived; and Rich introduces a story of the manner in which a mercer of the name of White had been cozened, which contains the following allusion to the then mode of posting bills in St. Paul's and obtaining answers to them. "Theyr lodgings being provided, Maister White, walking into Poules and seeing many bills sette upon the West doore by such as wanted Maisters, perusing the bylles, and finding one that he thought might be fitte for his purpose (and in truth was as cosoning a knave as hee himselfe) gave notice under the bill, that he should repaire into Graties streete, and at such a signe inquire for Maister White."

Afterwards we have a long, and not very delicate story of the marriage of "ruffling Richard" and "mannerly Margery" (the last

is the title of a song in Ritson's Collection), with matrimonial anecdotes that not very amusingly occupy many pages. The subsequent passage, representing what a young woman was carrying to Hell for the approbation of Proserpina, illustrates somewhat curiously the female dresses of the time. "Syr, sayde shee, I have heere Perewigs of the new curle, Roules, and other attyres for the heade of the new fashion, Ruffes in the newe sette, newe Cuttes, newe Stitches, newe Gardes, newe imbroyders, newe devised French Verdingales, newe French bodyes, newe bumbasting, newe bolstering, newe underlayings, and twentie newe devises more than I have nowe spoken of, which I am carryng to hell amongst the Ladyes and Gentlewomen that are there, who, when they liued in the worlde, woulde let slippe no fashion; and I am sure, nowe they bee there, would bee right glad of the fashions nowe in use, both to see them, and to have them."

The following affords a useful note in favour of Malone's mode of printing "wittol-cuckold" in "The Merry Wives of Windsor," A. ii., sc. 2.—"But alas for pittty! what shall become of a number of kind harted Wittoles, that will not onely be contented to hoode-winke themselves from theyr Wives adulteries, but also to become Bawdes and Brokers; yea, and sometimes will not sticke to keepe the doores, whilst their Wives shall bee within playing the harlots wyth theyr customers."

Towards the close a good deal is said upon the popular topic of Roman Catholic Priests and Seminaries, and here it is that B. R., *i. e.* Rich, adverts to the condition of Ireland in this respect:—

"Nowe lastly for Ireland: if that Countrey might still bee continued in that state as it now standeth, there were many hopes to be expected, not necessary in this place to bee openly revealed: for although the naturall people of that Countrey (yea, even in the most barbarous places) be of themselves very zealously inclyned, and without all peradventure, would easily be drawn to the true knowledge and worship of God, if they had such a Minister amongst them as might instruct them as well in wholesome doctrine, as in good example of life, but the Pope hath so well provided for the place, that the whole Countrey doth swarme with Jesuits, Seminaries and massing Priests, yea, and Fryers, that have recourse into Dublyne it selfe, and these doo keepe such a continuall and daylie buzng in the poore peoples eares, that they are not onely ledde from all duety and obedience to theyr Prince, but also drawne from God to superstitious Idolatrie, and so brought headlong by heapes into hell."

The subsequent is a mention of Tarlton, the famous actor, about five years after his death, and it is one of not a few allusions of the kind. "The Legat had no sooner made an end of these latter words, but in comes Dick Tarlton, apparelled like a Clowne, and singing this peece of an olde song,—

"If this be trewe, as true it is,
Ladie, Ladie,
God send her life may mend the misse,
Most deere Ladie."

This "old song" was probably Elderton's ballad, "The Panges of Love, and Lovers Fittes," printed by Richard Lant in 1559, as a broadside, which contains these lines,—

"If this be true, as trewe it was,
Lady, Lady,
Why should not I serve you, alas,
My deare Lady?"

Near the close of the tract a conflict takes place between Velvet Breeches and Commens, a Sargeant of London, who wished to arrest him in Hell, in which row the devils take part "with flesh-hookes, with Coale rakes, wyth Fyre-forekes:" the Coneycatchers also join in it, and Greene's Ghost is driven out of Lucifer's dominions, and compelled to wander on earth. There he says that he will sometimes be "a spirite of the Buttery," sometimes Robin Goodfellowe, and sometimes in other shapes "will walke through all trades and sciences, and all occupations." In the last paragrah of the book Rich especially blames and threatens the non-resident clergy.

On the whole the tract is disappointing, since there are few allusions in it to any writer of the time but to Greene: it promises considerably more than it performs, and the whole is prose. The design is better than its execution.

RICH, BARNABY.—The Fruites of long Experience. A pleasing view for Peace. A Looking-Glasse for Warre. Or Call it what you list. Discoursed betweene two Captaines. By Barnabie Rich, Gentleman. *Malui me divitem esse quam vocari.*—Imprinted at London by Thomas Creede for Jeffrey Chorlton &c. 1604. 4to. B. L.

This forms the continuation of the same author's "Souldiers Wish," 1604, which is a dull professional Dialogue between Captains Pill and Skill: the second part is even less readable than the first. We only notice it for the subsequent passage, which refers, in a rather singular manner, to the fame some commanders had obtained through the medium of historical plays:—

"But I cannot altogether blame the carelesnesse of the world in that it is become so sparing of good indevours, when there is neither reward for well-doing, nor recompence for good desert; nor so much as a memorandum for the most honourable enterprises, how worthily so ever performed; unless, perhaps, a little commendation in a Ballad, or, if a man be favoured by a Play maker, he may sometimes be canonized on the Stage."

Towards the conclusion Rich derives two illustrations from the Jests of Scoggin: they were doubtless printed at a very early date, but we now know of no edition of them prior to 1613: the older copies (none of which were entered at Stationers' Hall at any date between 1560 and 1587) must have been destroyed by wear and tear.

RICH, BARNABY. — *Faultes Faults, and nothing else but Faultes.*—At London Printed by Jeffrey Chorleton &c. 1606. 4to. 66 *leaves*.

It is dedicated by the author to Prince Henry, subscribing it "Your Graces most humble and dutifull souldier, Barnaby Rich." At this date he had been a writer for more than thirty years. The production itself is of little value, consisting merely of prose satirical reflections, of a very general kind, upon the vices and peculiarities of the age. On sign. B 4, Rich mentions Ben Jonson's "Every Man in his Humour," and on sign. L 4, he finds great fault with those writers who gave deceitful and enticing titles to their foolish pamphlets; but he truly adds, "I never met with so vaine a booke but that I could gather something out of it for mine owne instruction, if it were but to blesse my selfe from his humour that writ it." Attractive titles were then often the composition of publishers.

RICH, BARNABY.—*Roome for a Gentleman, or the second part of Faultes, collected and gathered for the true Meridian of Dublin in Ireland, and may serve fitly else where about London &c.* By Barnabe Rych, Souldier &c.—London Printed by J. W. for Jeffrey Chorlton &c. 1609. 4to. 33 *leaves*.

This tract was probably written in Ireland, though published in London, and it is dedicated to "Sir Thomas Ridgeway, Knight,

Treasurer and Vice-Treasurer at Warres in his Majesties Realme of Ireland." The author farther states that it was "collected and gathered for the true Meridian of Dublin," but there is little in it that relates peculiarly to that capital. The following refers to Sir John Davys, where the author is speaking of the multiplicity of laws, and the accumulation of fees:—"But, as I have heard, there hath beene some reformation of these things in England, and I hope there will be the like in Ireland, where this extorting by Clarks is in such use and custome, that some of the discreet Judges themselves have found faulte at it; and I my selfe have heard no worse man then the Kinges Attorney Generall of that realm, that did both mislike, and promise to be a meane to redresse it, as likely a man to performe his promise as that realme doth afford."

The subsequent passage was calculated to give offence, but Rich was of an independent spirit, and scorned, as he says, "to duck, crouch, deject, and prostrate himself at men's feet," and therefore delivered himself plainly:—"I am sorry now at last to speake of those that are a stayne to that honourable order of Knighthood, that knowing themselves to be of no desert, nor anie waies able to merite, will buy the dignity and purchase their Knighthood with money—a silly humour that loveth admiration and procureth laughter." About this period, as is well known, King James was raising a revenue by the sale of knighthoods, &c.

RICH, BARNABE.—The Excellency of good women. The honour and estimation that belongeth unto them. The infallible markes whereby to know them. By Barnabe Rych, souldier, Servant to the King's most excellent Majestie. *Malui me divitem esse, quam vocari.*—London Printed by Thomas Dawson, dwelling neere the three Cranes in the Vinetree, and are there to be solde. 1613. 4to. 20 leaves.

We never heard of more than two copies of this very curious production: it is so rare that even the title-page has not found its way into any bibliographical catalogue: it has been merely called "The Excellency of good Women," with the date, all the rest, including the imprint, being omitted.

The dedication is to the Princess Elizabeth, daughter of James I., and Rich there apologises for his "untutored pen:" it might be "untutored," but it was far from unpractised. After an address "To the numberles number of honorable Ladies," &c. which contains nothing but a general tribute, the author enters upon his subject, observing in the outset that he will not ask the "aid of Apollo, Pallas or the Muses," but will "beseech the help of the living God." He commences and proceeds in this spirit; and after informing us that women were created last, and "therefore the perfectest handy worke of the Creator," he gives the following as the cause of that event. "The cause why they were created was to be a comfortable assistant to man, that man by marriage of a good woman might passe through the laborsome toyles and turmoyles of this life with the more ease;" which is not saying much for the female sex in regard to their own especial claims. Besides, as he advances, although Rich does full justice to "good women," he never spares, or even excuses the bad, saying nothing of the mode in which they were frequently seduced to vice by men. He quotes, and admits the truth of Solomon's proverb (ch. 31) that a good woman is "like the merchant's ships," but he goes on to say that not a few turn pirates: like a pirate she procures all "by cosening, by cheating, by gaming and by shiftinge; not by painfullnes but by idlenes, not by godlines but by devellishnes: so she spendes it againe as shamfully in dyssolution, in prodigalitie, in pride, in vanitie; just like the Pirate, who when she hath scoured the coast, and committed a number of spoiles with as many passengers as she meetes, she consumes it againe in the next harbour in ryot, in drunkennes, in voluptuousnes, and in al manner of extraordinary beastlines."

So that, in spite of his title-page, it cannot be said that the female sex is much elevated in our estimation by the author's applauses. Besides pirates, he terms the lighter sort "Ladies of the Lake," and thus curiously illustrates the early use of coaches for the purpose of conveying dainty dames:—"And there is no remedy but my Lady must be coacht: she can not go to church to serve God without a coach: shee that, herselfe and her mother before her, have travailed many a myle a foote, can not now crosse the breadth of a streete, but shee must have a coach."

He freely quotes scripture in women's favour, but he generally counterbalances it by more than broad hints of their weaknesses and failings. He concludes the whole in verse; which, as our readers will see, is of a peculiar construction, the first six lines being blank verse,

and the last six rhyme. We quote them, not for any great merit they possess, but because we cannot call to mind any similar specimen by other authors : Rich heads it—

“EPILOGUS.

“These harmelesse lynes that never did conspire
In any sort to slaunder or detect,
I hope shall not be tortured on the racke,
Nor wrested to a misconceiued sense.
I strike at Sinne, yet sing bright Vertues prayse.
If gauld backe jade, with selfe misdeeming eye,
Will search so neare to rubbe his festred sore
The faultes not mine, his errour is the more.
What songe so sweete if Saintes themselves woulde sing,
But Currs would barke, and Snakes are apt to sting.
The summe is this : I little force the spight
That scrues awry what I have forged right.”

We have already shown (p. 246) that Rich was one of our earliest experimenters in blank verse, not intended for the stage ; and while upon this point we may cite two peculiar stanzas prefixed to his “Faults, Faults and nothing but Faults,” 4to. 1606, where he makes only the closing couplet rhyme, leaving the introductory quatrain to depend upon its mere harmony of numbers :—

“A figge for all that Envie can invent ;
On fearefull steps true honour never treades :
I come not to implore Lucinas helpe
To bring myselfe a bed with fantasies ;
Nor steale I jests in cloudes to make you game,
Nor do I seeke by gawdes to purchase fame.

“I wade into the world as one unknowne,
Yong in disguise, and yet in yeares more ripe:
I can discerne an Ape, though clad in silke,
And temper wit sometimes to serve a turne.
To what impresion I have wrought it now
The wise may judge ; for fooles feare not how.”

In this last line both sense and measure detect a misprint : for “feare not how” we must read “*I care* not how ;” and when we recollect that in manuscript of the time the pronoun *I* was constantly carried below the line, it is easy to understand how *I care* became misprinted “feare.” This mode of detecting errors of the press in old books has never been sufficiently attended to ; and editors of Shakespeare have often preserved blunders, because they did not consider, or perhaps did not know, how words would look in writing of that period.

RICH, BARNABE.—My Ladies Looking Glasse. Wherein may be discerned a wise man from a foole, a good woman from a bad, and the true resemblance of vice masked under the vizard of vertue. By Barnabe Rich Gentleman, servant to the Kings most excellent Majestie. *Malui me divitem esse quam vocari.*—London, Printed for Thomas Adams. 1616. 4to. 40 leaves.

This is a rambling production, directed against some of the prevailing vices, with more coarseness than severity in its style; and, considering that it is dedicated to a lady, "the wife of Sir Oliver St. Jones, Knight, Lord Deputy of Ireland," we might wonder at the nature of some of the expressions and details, did we not know the very different habits of society then prevailing. After the dedication is an address "to all Readers, either curteous or captious, I care not," and that is followed by two six-line stanzas "to the wide World." All the rest is prose, and in one place (sign. A 2,) Rich acknowledges that he had given offence in some former work, (probably his "Honesty of this Age," which he afterwards names) by the boldness of his attacks, especially upon popery: nevertheless, he proceeds with equal freedom, and perhaps spares the Roman Catholic priesthood less than any other class. On sign. H 2, he mentions the rare dramatic dialogue called "Robin Conscience," as having been shown to him in St. Paul's Churchyard, when he went "amongst the Stationers and those that sold books." A fragment of it only is now in existence. Martin Parker, in 1635, printed a tract with a similar title, but in a different form.

In "My Lady's Looking Glass" Rich repeats many things that he had previously said in his "Faults, Faults, and nothing else but Faults," 1606: (see p. 253.)

RICHARD THE THIRD.—Licia, or Poemes of Love, in Honour of the admirable and singular vertues of his Lady, to the imitation of the best Latin Poets and others. Whereunto is added, the Rising to the Crowne of Richard the third.

Auxit musarum numerum Sappho addita musis,
Fœlix si sævus sic voluisset Amor.

4to. 48 leaves.

The above is the whole of the title-page, without date, name of author, printer or stationer. Hence it has been supposed that it was a private speculation by the anonymous writer, who dates the preliminary matter "From my chamber, Sept. 4, 1593." We conclude that he put it into circulation about that date. At the back of the title-page are two copies of Latin lines, *Ad Amorem* and *Ad Lectorem*.

A review of the work may be found in *Restituta*, iv. 15; and on this account we should, probably, not have noticed it, if it did not materially assist us in deciding as to the precise period when one of Shakespeare's most popular dramas was originally acted. This is an interesting point which did not at all strike the writer of the review, who dwells mainly upon the artificial nature of the author's love-passion; but some of his thoughts are original, and gracefully expressed, and we take his first sonnet as a favourable sample:—

"Sadde, all alone, not long I musing satte,
But that my thoughtes compell'd me to aspire:
A Laurell garland in my hande I gatte,
So to the Muses I approch'd the nyer.
My sute was this, a Poet to become,
To drinke with them, and from the heavens be fedde:
Phœbus denyed, and sware there was no roome
Such to be Poets as fonde fancie ledde.
With that I mournd, and sat me downe to weepe:
Venus she smil'd, and smyling to me saide
Come drinke with me, and sitt thee still and sleepe.
The voyce I heard, and Venus I obayde.
That poyson (sweete) hath done me all this wrong,
For nowe of love must needes be all my song."

The fact is that the author of "Licia" was an imitator of Daniel and Lodge; but our purpose is not to illustrate that portion of his claim to notice, but to advert to the other feature to which we have referred, which is more important, and has been passed over without remark. It is for this reason that we have placed the name of "Richard the Third" at the head of our present article; because we think it can be shown, by a part of the contents of the volume, that at the time it was written and printed, in the year 1593, Shakespeare's "Richard the Third" could not have been upon the stage.

At the end of the small volume is a separate poem headed "The Rising to the Crowne of Richard the third, written by him selfe," *i. e.* written, as it were, in his own person. We will first make our quotation, and then show the inference we draw from it. It begins by referring to the Stage, and to the preparations at that date usually made for the performance of a play:—

"The Stage is set, for stately matter fitte:
Three partes are past, which prince-like acted were :
To play the fourth requires a kingly witte,
Els shall my muse their muses not come nere.
Sorrow, sit downe and helpe my muse to sing,
For weepe he may not that was cal'd a King.

"*Shores wife*, a subject though a Princesse mate,
Had little cause her fortune to lament.
Her birth was meane, and yet she liv'd with state:
The King was dead before her honour went.
Shores wife might fall, and none can justly wonder
To see her fall that useth to lye under.

"*Rosamond* was fayre, and farre more fayre then she.
Her fall was great, and but a womans fall.
Tryfles are these, compare them but with me ;
My fortunes farre were higher then they all.
I left this land possest with civill strife,
And lost a Crowne, mine honour and my life.

"*Elstred* I pitie, for she was a Queene ;
But for my selfe to sigh I sorrow want.
Her fall was great, but greater falles have beene :
Some falles they have that use the Court to haunt.
A toye did happen and this Queene dismayd,
But yet I see not why she was afraid."

Here Richard clearly refers to three dramas which had been well received by public audiences, upon the stories of *Shore's Wife*, *Fair Rosamond*, and *Elstred*, and he complains that the poets had ill spent their time and toil upon the stories of women : he adds,—

"Nor weepe I nowe as children that have lost,
But smyle to see the Poets of this age,
Like silly boates in shallow rivers tost,
Loosing their paynes and lacking still their wage,
To write of women, and of womens falles,
Who are too light for to be fortunes balles."

We know that there was an old play upon the story of *Shore's Wife*, and that in 1598 the old manager of the Rose Theatre, Henslowe, paid 40s that it might be *newly written* for the Earl of Worcester's Players (Diary, p. 214) ; and we hear of it again afterwards, when Henry Chettle and Day were paid 40s more "in earnest of a play wherein *Shore's Wife* is written : " this last was in 1603, when it is probable that the old tragedy received new additions. As for *Fair Rosamond*, no memorandum of any kind, beyond what the author of "*Licia*" states, has come down to us to prove that her character was ever brought upon our early stage. On the contrary, as to *Elstred*, or *Elstrild*, as the name was also spelt, we know that before 1593 her story had been performed under the name of "*Lochrine*," that

such a play was entered for publication in July, 1594, and that it was printed in 1595. These three ladies, therefore, had had justice done to them, as Richard states, on the stage, while he complains, in no equivocal terms, that the incidents of his reign had been neglected.

Still, it is somewhat extraordinary that the author of "Licia" should not have been acquainted with the old drama of "The True Tragedie of Richard the Third," which was published in 1594, and had certainly been acted several years earlier. Possibly, in 1593 it had gone out of vogue; and it is not unlikely that it was printed in 1594, not on account of its own merit, but because at that very time Shakespeare's new historical play on the same subject was in course of daily performance: the publisher may have hoped that buyers would be deceived by the title, and would purchase the old play thinking that it was the new one, in which Burbadge was supporting the character of Richard the Third with the highest applause. This might show that Shakespeare's "Richard the Third" was in course of performance in 1594; but we are to recollect that the only date in "Licia" is 1593, and it seems to us conclusive, that in September of that year Shakespeare's play was not in existence, or the author of "Licia" would not have made Richard reproach the world with having neglected his history, while those of Jane Shore, Rosamond, and Elstrild had been repeatedly exhibited. Of himself the writer of "Licia" makes Richard speak thus:—

"A King I was, and Richard was my name,
Borne to a Crowne when first my life began:
My thoughts ambitious venter'd for the same,
And from my Nephewes I the Kingdom wan;
Nor do I thinke that this my honour stayn'd:
A Crowne I sought, and I a kingdome gayn'd."

There is nothing else in the piece that deserves much notice, and the events of the time are somewhat summarily dismissed. Three, if not four, copies of "Licia" are known, and that circumstance militates against the notion that it was not originally published, but intended merely for private circulation. There is comparatively little high excellence in the volume, and, if intended for sale in 1593, it could hardly have become popular. We do not find any part of it quoted in the miscellanies of the time, nor is it, we believe, any where alluded to by contemporaries. We have patiently gone over the unassigned quotations in "England's Parnassus," 1600, but we meet with no trace of it.

RICRAFT, JOSIAH.—A Survey of Englands Champions, and Truths faithfull Patriots. Or a Chronologicall Recitement of the principall proceedings of the most worthy Commanders of the prosperous Armies raised for the preservation of Religion &c. By Josiah Ricraft. Published by Authority &c.—London: Printed by R. Austin &c. 1647. 8vo. 71 leaves.

The author calls himself at the bottom of his portrait, which faces the title, *Mercator*, and in the dedication (to the Lords and Commons, to the Lord Mayor of London, and to the Assembly of Divines), as well as in the Address to the Reader, he promises to do more, if duly encouraged in his present undertaking. Then follow notices, accompanied by portraits, of twenty-one of "England's Champions:" these are in prose, with verses prefixed to each; and to them are added, after a sort of preface, "a perfect list of the many Victories obtained (through the blessing of God) by the Parliaments forces," &c. from July, 1642, to August, 1646. The volume ends with lists of killed on both sides, and an enumeration "of those that had fled out of the kingdom."

RIDDLES.—The Booke of mery Riddles. Together with proper Questions, and wittie Proverbs to make pleasant Pastime. No lesse usefull then behoovefull for any yong man or child to know if he be quicke-witted or no.—London Printed by Edward Allde, dwelling in Little Saint Bartholemewes, neere Christ-church. 1600. 8vo. B. L. 24 leaves.

We can very well believe that this was not only "the book of riddles" which Master Slender had lent to Alice Shortcake, but that it was the edition which Shakespeare had in his mind when he wrote "The Merry Wives of Windsor," about the date when the reprint before us (for such it no doubt was) was brought out. We take it also, that it was a recent edition of the same "book of riddels" which Langham in his Letter from Kenilworth mentions in 1575 as in the library of Captain Cox. (See Vol. I. p. 451.)

How many times it may have been reprinted between 1575 and 1600

it is impossible to state ; but we never find it entered in the Stationers' Registers, and the oldest impression hitherto known, until the discovery of the present copy, was of the year 1629, when it was "printed by T. C. for Michael Sparke, dwelling in Greene Arbor at the signe of the blue Bible." We may be sure that such a collection was in great popular demand, but between 1631 and 1660 we are aware of no reproduction of it : in 1660 it was "printed for John Stafford and W. G. and are to be sold at the George near Fleetbridg." All copies are in black letter, and the intermediate edition of 1631 was printed by Robert Bird in Cheapside.

The wording of the title-page is nearly the same in all the copies we have been able to examine, but it is to be observed that the impression of 1660, although it announces "proper questions and witty proverbs," contains nothing of the kind : nevertheless, it is obviously complete, with the word *Finis*, and the initials of the publishers, in a chaplet, at the end. The "proper questions and witty proverbs" was therefore a false pretence, and the book consists of only 12 leaves. All editions have the following lines opposite the title-page, but they are some times differently divided :—

"Is the wit quicke?
Then do not sticke
To reade these Riddles darke :
Which if thou doo,
And rightly too,
Thou art a witty sparke."

Later copies than the one we have used read "Is *thy* wit quicke," and it is perhaps right. The antiquity of some of the riddles is thus established, carrying us back fourteen years anterior to the date of Langham's Letter from Kenilworth :—

"What is that round as a ball,
Longer then Pauls steeple, weather-cock and all?"

The answer, called "solution," is "It is a round bottome of thread when it is unwound." Now, we know that the steeple of St. Pauls, with its weathercock, was consumed by fire, occasioned by lightning, in June, 1561. (Stow's *Annales*, p. 1055, edit. 1605, edit. 1631, p. 647, and this Vol. p. 134.) The riddle was therefore older than 1561.

Some of the best Riddles are in "The Demaundes Joyous," printed by Wynken de Worde in 1511, (reviewed in Vol. I. p. 217) the first of which is—"Who bare the best burden that ever was borne?" and the answer, "That bare the asse whan our lady fled with our lorde into egypte." It stands thus in our "Booke of Merry Riddles," 1660—

"Who bare the best burthen that ever was bore at any time since, or at any time before?" with the following "solution:" "It was the Asse that bare both our Lady and her son into Egypt." Again, in "The Demaundes Joyous" we have, just afterwards—"What space is from y^e hiest space of the se to the depest?"—"But a stones cast." In our more modern form it is given as follows—"What space is from the highest of the sea to the bottom?—*Solut.* A stones cast, for a stone throwne in, be it never so deepe, will go to the bottome." A third instance from "The Demaundes Joyous," is this—"How many calves tayles behoveth to reche from the erthe to the skye?—No more but one, if it be longe enough." The Riddle-book of 1600 has it in nearly the same terms—"How manie Calves tailles will reach to the sky?—*Solut.* One, if it bee long enough." The two last are precisely the same in the impressions of 1629, 1631 and 1660.

The following was, no doubt, invented and printed before the Reformation, but it is not in the "Demaundes Joyous," for obvious reasons: "Of what faculty be they that everie night turn the skins of dead beastes?—*Solution.* Those be Fryars, for everie night at Mattins [Vespers?] they turn the leaves of their parchment bookes, that be made of sheep skins, or calves skins." The following is of a different character to the riddles we have already noticed, but it is not at first very intelligible:—

"L and V and C and I,
So hight my Lady at the Font stone."

The "solution," so to call it, is thus given: "Her name is Lucy, for in the first line is L V C I, which is Lucy; but the Riddle must be put and read thus; fifty and five a hundred and one: then is the riddle very proper, for L standeth for fifty, and V for five, C for an hundred and I for one."

Some are in rhyme, as the following, which is, in substance and in prose, also in the "Demaundes Joyous":—

"A water there is which I must passe;
A broader water never there was,
And yet of all waters that ever I see
To pass it over is lest jeopardie."

The solution in 1600 is "It is the due [dew] for that lyeth over all the world:" "Demaundes Joyous" adds, "Which is the broadest water and the leest jeopardye to passe over."

The most curious and interesting part of this little volume consists of a list of "witty Proverbs," which, as we have stated, are altogether

omitted in the reprint of 1660. They are entirely miscellaneous, and we select only a few of the most pointed and satirical.

"There is no vertue that povertie destroyeth not.
 All weapons of warre cannot arme feare.
 Chuse not a woman, nor linnen cloth by a candle.
 He helps little that helpeth not himselfe.
 He knoweth enough that knoweth nothing, if so bee hee know how to holde
 his peace.
 He daunceth well enough to whom Fortune pipeth.
 He that liveth in Court dyeth upon straw.
 That is well done is done soon enough.
 Marvell is the daughter of ignorance.
 The deeds are manly, and the words womanly.
 He that soweth vertue shall reape fame.
 The hearts mirth doth make the face fayre.
 He that is in poverty is still in suspition.
 He that goeth to bed with dogs riseth with fleas.
 Fryars observants spare their owne, and eate other mens.
 All draw water to their owne mill."

In the whole there are 131 of these Proverbs.

The following shows that some of the proverbs are of foreign origin:—

"Venice, hee that doth not see thee doth not esteeme thee."

This is, of course, Shakespeare's *Venegia*, *Venegia, chi non te vede non te pregia*, (L. L. L. A. iv. sc. 2) which, perhaps, he had from Florio's "Second Fruits," 1591, but without the sequel; which, among other places, we meet with in Howel's "Letters," p. 53, edit. 1655.

"*Venetia, Venetia, chi non te vede non te pregia,
 Ma che t'ha troppo veduto te dispregia.*"

which has been thus translated:—

"He who ne'er saw thee, Venice, cannot prize thee;
 He who too much has seen thee must despise thee."

Thus we see that our great dramatist may be illustrated from the most unlikely sources, for there was nothing too vast for his intellect, nor too insignificant for his observation. The small book of Riddles in our hands throws light upon two of his noble dramas.

ROBIN GOOD-FELLOW.—Robin Good-Fellow, his Mad Prankes and merry Jests, Full of honest Mirth, and is a fit Medicine for Melancholy.—London, Printed for F. Grove dwelling on Snow-hill &c. 1628. B. L. 4to. 22 leaves.
 Richard Tarlton in his "News out of Purgatory," printed without

date, but certainly before 1590, (see Tarlton, *post*) mentions Robin Good-fellow as "famosed in everie old wives chronicle for his mad merrie pranks;" and much hesitation cannot be felt in deciding that this tract was in print before the death of that most applauded actor. Francis Grove, who (as we see) published it in 1628, brought out and reprinted a variety of productions of a similar character, popular prose and poetry: this is both prose and poetry. Owing, doubtless, to the destruction of such performances in passing through so many hands, no other copy of this edition is known; and of a subsequent impression in 1639, 4to. by Thomas Cotes, only one copy is believed to be in existence. It also was reprinted in 1648, but of that only a fragment has reached our day.

On the title-page is a coarse wood-cut of Robin Good-fellow like a Satyr, dancing in a ring of black sprites: on the opposite fly-leaf is another figure of a sort of wild hunter, with a staff on his arm, and a horn at his side: a similar wood-cut was subsequently placed at the head of a broad-side song, called "The New Mad Tom of Bedlam." This last figure, which is very rudely executed, is repeated on the title-page of "The second Part of Robin Good-Fellow," for the production is divided into two portions, the first included in eight, and the second in fourteen leaves. The following are the titles of the different chapters, if they may be so called, into which the tract is divided: the first is introductory.

"Robin Good Fellow, his made Prankes and merry Jestes.
 The Hoastesse Tale of the birth of Robin Good-fellow.
 Of Robin Good-fellowes behaviour when he was young.
 How Robin Good-fellow dwelt with a Taylor.
 What hapned to Robin Good-fellow after he went from the Taylor.
 How Robin Good-fellow served a Clownish fellow.
 How Robin Good-fellow helpt two lovers, and deceived an old man.
 How Robin Good-fellow helped a Mayde to worke.
 How Robin Good-fellow led a company of fellowes out of their way.
 How Robin Good-fellow served a Leacherous Gallant.
 How Robin Good-fellow turned a miserable Usurer to a good house-keeper.
 How Robin Good-fellow loved a Weaver's wife, and how the Weaver would have drowned him.
 How Robin Good-fellow went in the shape of a Fidler to a wedding, and of the sport that he had there.
 How Robin Good-fellow served a Tapster for nicking his pots.
 How King Oberon called Robin Good-fellow to dance.
 How Robin Good-fellow was wont to walke in the night.
 How the Fairyes called Robin Good-fellow to dance with them, and how they showed him their severall conditions.
 The Trickes of the Fayry called Pinch.
 The trickes of the Fayry called Pach.
 The trickes of the Fairy called Gull.
 The trickes of the women Fayries told by Sib."

The whole story purports to be related by a hostess, at an alehouse in Kent, to one of her guests; but it is preceded by an introduction, in which a question being mooted as to the origin of "Kentish Long-tails," the hostess asserts that the phrase arose out of the long tales told in that county to make people merry. Some of the principal incidents, which are here narrated in prose, were also put into verse, and sold as a chap-book, but the only known copy of it is without a title, and is otherwise imperfect: it is there divided into five chapters, headed "Shewing his birth and whose son he was"—"Shewing how Robin Good-fellow carried himselfe, and how he run away from his mother"—"How Robin Good-fellow lost his Master, and how Oberon told him he should be turned into what shape he could wish or desire"—"How Robin Good-fellow was merry at a Bridehouse"—"Declaring how Robin Good-fellow serv'd an old lecherous man." We insert the first stanza for identification in case any other copy should be met with hereafter:—

"Here doe begin the merry jests
of Robin Good-fellow:
I'de wish you for to reade this booke,
if you his Pranks would know.
But first I will declare his birth,
and what his Mother was,
And then how Robin merrily
did bring his knacks to passe."

In the whole there are thirty-seven such stanzas, and in several places the woodcut of Robin Good-fellow with a broom on his shoulder (see *Mids. N. Dream*, A. v. sc. 2, edit. 1858, Vol. II. p. 253) is inserted.

The following song by Robin Good-fellow is one of the best of these compositions, in the tract before us of 1628, but they are not remarkable for their excellence.

"To the tune of Rejoyce Bag-pipes.

"Why should my Love now waxe
Unconstant, wavering, fickle, unstay'd?
With nought can she me taxe:
I ne'er recanted what I once said.
I now doe see, as Nature fades,
And all her workes decay,
So women all, Wives, Widdowes, Maydes,
From bad to worse doe stray.

"As hearbs, trees, rootes, and plants
In strength and growth are daily lesse,
So all things have their wants:
The heavenly signes moove and digresse;
And honesty in womens hearts
Hath not her former being:

Their thoughts are ill, like other parts,
Nought else in them's agreeing.

"I sooner thought [the] Thunder
Had power o're the Laurell Wreath,
Then shee, womens wonder,
Such perjurd thoughts should live to breathe.
They all Hyena like will weepe,
When that they would deceive :
Deceit in them doth lurke and sleepe,
Which makes me thus to grieve.

"Young mans delight farwell,
Wine, women, game, pleasure, adieu :
Content with me shall dwell ;
I'le nothing trust but what is true.
Though she were false, for her I'le pray ;
Her false-hood made me blest.
I will renew from this good day
My life by sinne opprest."

At the time he sings this song Robin Good-fellow is paying his court to a Weaver's wife, who afterwards is not unwilling, and the Weaver would have drowned him, but Robin put a sack of yarn into the bed, while he escaped. The Weaver seized the sack, and carried it to a pond, saying :—" Now, I will cool your hot blood, Master Robert, and if you cannot swimme the better, you shall sincke and drowne," and with that he hurled the sack in, thinking that it had been Robin Good-fellow. Robin, standing behind him, said ;—

"For this your kindnesse, Master, I you thanke:
Go swimme your selfe, I'le stay upon the banke."

Robin thereupon pushed him in, and went laughing away, "ho, ho, hoh!"

This was his usual exclamation, as in the ballad in Vol. III. p. 201, of Percy's Reliques, edit. 1765, which, however, has no connection with the incidents of this tract.

Other popular tunes here mentioned, are "Watton Townes end;" "I have beene a Fiddler these fiteene years;" "What care I how faire she be;" "the Spanish pavin;" "the Coranto;" the "joviall Tinker;" "Broome;" and "To him Bun." The third is, of course, the celebrated song by George Wither.

One of the earliest notices of Robin Good-fellow is contained in a letter to Sir Christopher Hatton written by Thomas Norton, dated 30th Dec. 1580, and inserted in Sir H. Nicolas's "Life of Hatton:" he is speaking of a French book which had been printed against Queen Elizabeth: "And yet, in truth, it is written by an Englishman, as by

Robin Good-fellow and Goodman Gose, and an overslipped title, and as otherwise I am able to prove."

We will close with the following, hitherto unquoted, lines from Thomas Heywood's excellent comedy, in two parts, on the reign of Queen Elizabeth, called "If you know not me, you know Nobody," printed for N. Butter, 1605:—

"Now I remember, my old grandmother
Would talk of Fayries and Hobgoblins,
That would lead milkmaides over hedge and ditch,
Make them milke their master's neighbours' kine;
And ten to one this Robin Good-fellow
Hath led me up and downe this madmans maze."

ROBINSON, RICHARD.—The rewarde of Wickednesse. Discoursing the sundrye monstrous abuses of wicked and ungodlye worldlinges: in such sort set downe and written as the same have beene dyversely practised in the persones of Popes, Harlots, Proude Princes, Tyrauntes, Romish Byshoppes and others. With a lively description of their severall falles and finall destruction. Verye profitable for all sorte of estates to reade and looke upon. Newly compiled by Richard Robinson, Servaunt in housholde to the right Honorable Earle of Shrowsbury. A dreame most pitiful, and to be dreaded

Of thinges that be straunge,
Who loveth to reade:
In this Booke let him raunge,
His fancie to feede.

4to. B. L.

Nobody has given any satisfactory account of this very rare book, and in *Censura Literaria*, vi. 40, where it is noticed, there are no fewer than six mistakes in the title-page, including the omission of two important words.

There is no imprint at the bottom of the title-page, but at the end we are told that it was "imprinted in Paules Churchyard by William Williamson:" the date, however, is not given, and we meet with no

entry of it at Stationers' Hall. It has usually been assigned to the year 1574—perhaps correctly, as Robinson dates his address to the Reader “From my chamber in Sheffield Castle 19 May” in that year: in fact he was then employed to watch over Mary Queen of Scots during her confinement. We know, however, that Richard Robinson, as early as 1569-70, had entered at Stationers' Hall “the ruefull tragedy of Hemidos and Thelay,” whoever may have been intended by those strange names. His productions usually found their way into the Registers, and as those records are wanting for 1572, 1573, 1574 and 1575, we may place the work under consideration in one of the latest of those years. In some extravagantly laudatory lines prefixed by “Richard Smith, Clarke,” it is stated that Robinson “lately did indite with sacred silver quill;” but whether the passage alludes to “Hemidos and Thelay” we cannot well determine: most likely not, as Hemithea and Thenes (slain by Achilles) was anything but a “sacred” subject, and Robinson’s “Part of the Harmony of King David’s Harp” was not printed until 1582: possibly, there was an earlier edition. The work before us was ill printed, and in the third stanza of the “Prologue” we meet with a very obvious error, “ardent” for *verdant*:—

“When everie tree the ardent coulors lost”

cannot be right, when the subject is trees in winter, deprived of their green leaves. The same word is again misprinted afterwards.

No sort of justice has hitherto been done to this “dull rhymer,” as he has been styled, but his work is far from being wearisome; and a contemporary who introduces such poets as Skelton, Wager, Heywood, Googe, Studley, Hake and Fulwood, cannot write without exciting some interest. Moreover, not far from the end is a most amusing and furious attack upon Bishop Bonner, as the Devil’s agent on earth, by whom, as Robinson expressly states, he was personally known and hated:—

“Whose face I frayde, least he shoulde have spide me,
For when he was living he might not abide me.”

Warton had never seen the “Reward of Wickedness;” and although Park, in *Cens. Lit.*, professes to give a list of its contents, he omits altogether the mention of Bonner and his sufferings in hell: it is very clear that if Park had looked it over, he had not read it; and, even in copying the title-page, as we have already stated, he committed a remarkable error, besides inserting variations, which he could not have done had he not been in haste.

Robinson calls it "a dream," and he imagines himself, not in the fields, sleeping under the shade of trees in the heat of the day, but among a set of good fellows at an inn or alehouse, where they all get tipsy and are put to bed. His dream is that Morpheus guides him down to the infernal regions, described as separate wards, and there he sees Helen, Pope Alexander VI., Tarquin, Medea, Tantalus, Vitro-
 nius Turinus, Heliogabalus, the Slanderers of Susannah, Pope Joan, Midas, and Rosamond who murdered her husband Albonius. All these tell the author their histories, and explain the nature of the punishments they endure for their crimes. We are almost afraid of mentioning Dante, lest it should be supposed, for a moment, that we meant to institute a comparison; and although Robinson had the *Inferno* in his mind, it is evident that he makes a much nearer approach to the then popular "Mirror for Magistrates," which had come out some ten or twelve years before. What Robinson wrote is, in many respects, not inferior to several of the narrations in that work, while his style is superior to that of some of them. His fault is that his versification is too often irregular; and this irregularity is, perhaps, more obvious from the variety of forms of stanzas, couplets, and ballad metres he introduces. Tantalus he thus describes:—

"With face deformde, al quaking standeth hee,
 Ten times worse then death the caitife lookes;
 Nought else uppon his legges but skinnne and bones to see:
 Eache finger of his hande as bare as angling hookes;
 His bellye as out of season flowkes:
 Muche like a shadowe of the Moone he standes,
 With rewfull cheare doth wring his careful handes."

He makes Rosamond speak thus:—

"You lustie bloodes, possest with hawtie hartes,
 Your loftie lookes correct with meaner state:
 Refuse to playe these wanton wilfull partes;
 From follye flee, least you repent to late.
 Sometime I lookte as hye, as hexte as you,
 Which is the onelye cause I bid all joyes adewe."

"Seeme not to swell a hastye worde to heare;
 No vauntage seeke, nor quarrels frame to breede:
 An honest womans parte is ever to forbear
 The sayinges of her husband, if wel she thinke to speede.
 Where love is linkte wordes cannot brewe the bate,
 But where dissemblers are fewe wordes then causeth hate."

These lines, with one exception, the fourth of the second stanza, (which is one of Robinson's irregularities, perhaps from defect of ear), run as well as most in the famous "Mirror for Magistrates:" the word "hexte," in the preceding stanza, gives us an opportu-

nity of remarking that the author is obviously fond of it, and frequently uses it in the sense of *high* or *haughty*. What countryman he was may be doubtful, but elsewhere we find him speaking of the devil as the "D'eyle," and he makes it rhyme with "weele," in the sense of *well*. This peculiarity may show a northern extraction; but he liked to coin new words and to employ old ones in an unusual meaning. On the introduction of "bloodie Bonner" (as Robinson calls him) into hell, the rejoicing of the demons is uncontrollable, and a procession is made to receive him with respect due to the services he had rendered on earth to his infernal majesty:—

" Mary, what they sayd, that we did not know,
But there was for joye such colling and kissing!
Some laught that teeth a foote long they did show,
And clawde eache other by the pate without missing.
To see the triumph made with fleshhookes and spits
Had bene able to have brought a man from his wits."

The author appears to have been animated with a peculiar spite against Bonner, and although he does not in terms so inform us, we may safely infer that he had suffered at his hands. It is at the close, under the heading, "Retourning from Plutos Kingdome to Noble Helicon, the place of infinite Joye," that Robinson, not unnaturally, mentions some of the chief poets of his time.

He long continued the "practice of his pen," and in 1602 we find him assisting old Churchyard in translating and collecting materials for his "True Discourse Historicall" regarding the Netherlands. Robinson had published translations from the *Gesta Romanorum* in 1577, and between that date and 1602 it went through at least six reimpressions. We have an edit. of it, "Glasgow, 1713."

ROBINSON, THOMAS.—The Anatomie of the English Nunnery at Lisbon in Portugall: Dissected and laid open by one that was sometime a yonger Brother of the Covent &c. Published by Authority.—Printed for Philemon Stephens and Christopher Meredith. 1630. 4to. 21 leaves.

On the title-page is an engraving of practices in the convent at Lisbon, and of the author, Thomas Robinson, discovering them: opposite to it are verses containing "the explanation of the Picture in the

title." The work is of no authority, but it has a passage containing an unquoted notice of two remarkable publications—Shakespeare's "Venus and Adonis," and "Peele's Jests," both of which the author accuses the confessor of the nunnery of reading. Shakespeare's exquisite poem is spoken of as an "idle pamphlet:"

"And when he is merrily disposed (as that is not seldom) then must his darling Kate Knightly, play him a merry fit, and sister Mary Brooke, or some other of his late-come wags, must sing him one bawdy song or other to digest his meat. Then after supper it is usual for him to reade a little of 'Venus and Adonis,' the 'Jests of George Peele,' or some such scurrilous booke; for there are few idle pamphlets printed in England which he hath not in the house."

Farther on (sign. D) Robinson quotes a coarse anecdote from the well-known Jests of Scoggin, or Scogan. The tract is dedicated to "Mr. Thomas Gurlin, Mayor of Kings Lynn," and concludes with a list of the male and female inhabitants of the English nunnery at Lisbon.

ROULAND, DAVID.—The Pleasaunt Historie of Lazarillo de Tormes a Spaniarde, wherein is conteined his marveilous deedes and life. With the straunge adventures happened to him in the service of sundrie Masters. Drawen out of Spanish by David Rouland of Anglesey. *Accuerdo Olvid.*—Imprinted at London by Abell Jeffes &c. 1586. 8vo. 64 leaves.

David Rouland, the translator of this work, seems to have been a linguist, and in 1578 published "A comfortable Aid for Scholars" from the Italian. This is the earliest known edition of his version of "Lazarillo de Tormes," but at the end are commendatory lines by "G. Turbeville, Gent.," and, if he were the George Turberville who was murdered by his man Morgan in 1579 (Vide Hist. Engl. Dram. Poetry, III. p. 1), there was probably an edition prior to the present of 1586. This supposition is rendered more probable by what appears in our first vol. p. 381, viz., that Gabriel Harvey gave Spenser in 1578 a book, which the former calls "Lazarillo," obviously meaning a translation of it into English.

This edition of Lazarillo de Tormes consists of only the first part: a second part, translated by W. P., came out in in 1596, and what is

called "The Pursuit of the Historie of Lazarillo de Tormes" in 1622. A second part of "The Pursuit," containing "The death and Testament of Lazarillo," was then promised, but it is not known to have made its appearance.

An edition of both parts, called "the third," was printed in 8vo., 1639. The variations are merely typographical.

ROWLANDS, SAMUEL.—A terrible Battell betweene the two consumers of the whole World Time and Death. By Samuell Rowlands.—Printed at London for John Deane and are to be sold at his shop at Temple barre. 4to. 22 *leaves*.

We know of no piece by Rowlands more scarce than this : we have only heard of one copy, and the precise date of that can not be ascertained, as the figures have been cut off by the binder : there is a large woodcut on the title-page, and it occupies so much space that the imprint, followed by the date, is driven out of its place. We may guess that it came out late in 1602 ; but there is nothing in the contents of the poem to show at what precise period it was written, beyond the mention of the plague which began in London in the autumn : we are sure, therefore, that the tract did not appear before that year, although Rowlands had commenced author in 1598, if he really wrote "The Betraying of Christ."

It professes to relate to "a terrible battle" between Time and Death ; but although there is here and there some asperity and objurgation, they never come to blows, and there is therefore no "battle" at all : that word was inserted in order to attract attention to what, in fact, is a mere discussion between the two worthies upon their own respective claims, and upon various topics divine and human, among others the then prevailing fever which was carrying off so many persons of all ranks in the metropolis. Death speaks of it as follows :—

"Deadly destruction was in every street,
A daily mourning, and a daily dying ;
Great use of Coffin and of winding sheet,
From empty houses many hundred flying ;
Each faculty, profession and degree
Tooke counsell with their legs to run from me."

The dedication presents a novel point, for Rowlands tells Mr.

George Gaywood, that he does not know him, and does not expect any reward—"my pen never was and never shall be mercenary"—but that he has inscribed the work to him, because Gaywood had been kind to a friend of his. This forms a sort of unprecedented claim to a dedication. The next leaf commences with the supposed "terrible battle," but Time addresses his antagonist in very complimentary and deferential language:—

"Dread potent Monster, mighty from thy birth,
Gyant of strength against al mortal power ;
God's great Earle Marshall over al the earth,
Taking account of each mans dying houre,
Landlord of Graves and Toombs of marble stones,
Lord Treasurer of rotten dead-mens bones.

"Victorious consort, slaughtering Cavalier,
Mated with me to combat all alive,
Know, worthy Champion, I have met thee here
Only to understand how matters thrive :
As our affayres alike in nature be,
So let us love, conferre and kind agree."

This does not look like the commencement of a mortal combat, and Death, on his part, replies very politely:—

"Let me entreat thee pardon me a while,
Because my businesse now is very great :
I must go travayle many a thousand mile
To looke with care that Wormes do lacke no meat.
Theres many crawling feeders I maintaine ;
I may not let those Cannibals complaine.

"I must send murtherers with speed to Hell,
That there with horror they may make abode :
I must shew Atheysts where the Devils dwell,
To let them feele there is a powerfull God :
I must invyte the Glutton and the Lye
Unto a banquet made of flambes of fire."

Time at once allows "this lawful business," and the discussion thus opened, the two interlocutors talk over their several duties and adventures, narrating various scenes they had witnessed together,—for the information of the reader, because, of course, they could not need it themselves. The names of the speakers, as they take up the discourse, are placed in the margin:—

"*Death.* Where went we then ? Dost thou Remember, Time ?

"*Time.* Yes, very Well : we visited a Poet,
That tyr'd invention, day and night, with rime,
And still on Venus service did bestow it.

"*Death.* Tis true, indeed ; a Poet was the next,
With foolish idle love extreamely vext.

"*Time*. All that he did endeavour to devise
 Was onely Venus praise and Cupids power.
 Within his head he had a mint of lyes ;
 On truth he never spent in 's life an houre.
 His fictions were to feed those in their pride,
 Who take delight to heare themselves belide. * * *

"This poet thus a sonneting we found,
 Riming himselfe even almost out of breath.
 Cupid (quoth he) thy cruel Dart doth wound :
 Oh graunt me love, or else come, gentle Death !
 I heard him say Come gentle Death, in jest,
 And in good earnest granted his request."

The Dialogue soon assumes a religious character, and continues for some time in the same strain ; but at last Death is nettled because Time arrogates too much power, and exclaims,—

"Why, what a bragging and a coile dost keepe !
 Best take my dart—be Time be Death and al !
 Ile into graves, and there go lie and sleepe,
 And answer thou when God's affaires do cal.
 Be Lord of Coffin, Pickaxe, Sheet and Spade,
 And do my worke with those in ground are laid."

Henceforward Death boldly asserts his importance, and, beginning to treat Time with some slight, the latter grows angry, calls Death "a whoreson uglie prating slave," while Death retorts upon Time as "a bragging fool." Here matters bear a very hostile aspect, but neither party comes to blows, and at length discover that they have consumed hours, that ought to have been employed upon their special duties. Then we suddenly come to an italic heading,—

"Harke, a monstrous rich fellow of a Citizen!"

but why it is interposed does not appear : Time describes such a person, but without much distinctness and little novelty, and Death, out of patience, as he might reasonably be, exclaims,—

"No more ! away ! look here, my glasse is out.
 Thou art too tedious, Time in telling tales :
 Our bloody businesse let us go about.
 Thousands are now at point of death ; breath failes.
 To worke ! to worke ! and lay about thee, man.
 Let's kill as fast as for our lives we can."

The words "my glass is out" refer to part of the woodcut on the title-page, where a winged hour-glass is placed between the figures of Time and Death, who stand fronting each other as if about to commence the "terrible battle,"—an encounter that is indefinitely postponed, for Death rushes away to his duties with this couplet :—

"Harke! listen Time: I pray give care:
What bell is that a towling there?"

There is no great originality, but a good deal of cleverness in the poem, and, as in point of date, so in point of subject, it may be said to hold a middle place between Rowlands' serious and comic productions. In Vol. I. p. 165, we have spoken of a Samuel Rowland, who in 1628 published a piece called "Heaven's Glory, seeke it," &c.: he is, we think, not to be confounded with Samuel Rowlands, who always spelt his name with a final S. The compilers of the two editions of Lowndes *Bibl. Man.* have not perceived that "Time well improved," &c., 1657, was substantially the same work, first published in 1628, under the title of "Heaven's Glory, seeke it," &c.

ROWLANDS, SAMUEL.—Tis Merrie when Gossips meete.—At London, Printed by W. W. and are to be sold by George Loftus at the Golden Ball in Popes-head Alley. 1602. 4to. 23 leaves.

This tract has been reprinted in modern times, but from the third edition of 1609: there was a second edition of 1605, of which no bibliographer has taken notice: like the third edition it was printed for John Deane; but it does not contain what only appears in the first edition, "a conference" between a book-buyer, and a stationer's apprentice, containing a good deal of curious information regarding the popular literature current in 1602. We extract it because it never afterwards appeared in print: the reason for its omission was, probably, that in 1605 the prevailing interest regarding the tracts, even of 1602, had somewhat subsided: on this very account it possesses the more attraction for modern readers. We subjoin it, and shall follow it by a few remarks upon the disputed question of authorship.

"A CONFERENCE BETWEENE A GENTLEMAN AND A PRENTICE.

"*Prentice.* What lacke you, Gentleman? See a new Booke new come forth, Sir? buy a new Booke, Sir?"

"*Gentleman.* New Booke say'st? Faith, I can see no prettie thing come foorth to my humours liking. There are some old that I have more delight in then your new, if thou couldst helpe me to them.

"*Prentice.* Troth Sir, I thinke I can shew you as many of all sorts as any in London, Sir.

"*Gentleman.* Can'st helpe me to all *Greenes* Bookes in one Volume? But I will have them every one, not any wanting.

"*Prentice.* Sir, I have most part of them; but I lack *Conny-catching*, and

some halfe dozen more, but I thinke I could procure them. There be in the Towne, I am sure, can fit you : have you all the Parts of *Pasquill*, Sir ?

" *Gentleman*. All the Parts ! why I know but two, and those lye there upon thy stalle : them I have, but no other am I yet acquainted with.

" *Prentice*. Oh, Sir ! then you have but his *Mad-cappe* and his *Fooles-cappe* : there are others besides those. Looke you heere, a prettie Booke Ile assure you, Sir. Tis his *Melancholy*, Sir ; and there's another and you please, Sir : heer's *Morall Philosophy* of the last edition.

" *Gentleman*. What's that with Nashes name to it, there ?

" *Prentice*. Marry Sir t'is *Pierce Pennilesse*, Sir : I am sure you know it : it hath beene a broad a great while, Sir.

" *Gentleman*. Oh ! thou say'st true, I know't passing well : is that it ? But where's the new Booke thou telst me of, which is it ?

" *Prentice*. Marry, looke you Sir, this is a prettie odd conceit of a Merrie meeting, heere in *London*, betweene a *Wife* a *Widdow* and a *Mayde*.

" *Gentleman*. Merrie meeting ! why that Title is stale. There's a Booke cald *Tis merry when knaves meete*, and there's a Ballad *Tis merry when Malt-men meete* ; and, besides, theres an olde Proverbe *The more the merrier*. And therefore I thinke sure I have seene it.

" *Prentice*. You are deceived, Sir, Ile assure you ; for I will bee deposod upon all the Bookes in my Shoppe, that you have not seene it : tis another manner of thing then you take it to bee Sir ; for I am sure you are in love, or at least soon will bee, with one of these three : or say you deale but with two, the *Widdow* and the *Mayde*, because the *Wife* is another mans commoditie. Is [it] not a prettie thing to carry *Wife Mayde* and *Widdow* in your pocket, when you may, as it were, conferre and heare them talke together when you will ? nay more, drinke together : yea, and that which is further matter, utter their mindes, chuse Husbands and censure Complexions, and all this in a quiet and friendly sort, betweene themselves and the pinte-pot, or the quart quantitie, without any swaggering or squabbling till the Vintners pewter-bearer, in a Boyes humour, gave out the laugh at them.

" *Gentleman*. Thou say'st well : belike thy Booke is a conjuring kinde of Booke for the feminine Spirits, when a man may rayse three at once out of his pocket.

" *Prentice*. Truely Sir, Ile assure you, you may make vertious use of this Booke divers wayes, if you have the grace to use it kindly. As for ensample : set alone privately in your Chamber reading of it, and peradventure the time you bestow in viewing it will keepe you from Dice, Taverne, Bawdy-house and so forth.

" *Gentleman*. Nay, if your Booke be of such excellent qualitie and rare operation, we must needes have some traffique together. Heere, take your money—ist six-pence ?

" *Prentice*. I, certaine no lesse, Sir : I thanke yee, Sir.

" *Gentleman*. What is this, an Epistle to it ?

" *Prentice*. Yes forsooth : yes tis dedicated 'To all the Pleasant conceited London Gentle-women, that are friends to mirth andemie[s] to dull Melancholy.'

This pleasant subject may be still farther illustrated by a citation from Henry Parrot's "Mastive or Young Whelp of the Olde Dogge," which must have appeared about two years earlier than Rowland's "Conference" above given. The author in one of his satires supposes persons of various classes entering a Stationer's shop, and inquiring regarding new books :—

" — Next comes my gallant Dycer,
His ordinarie stomache is more nicer,

Who asks for new Books : this the *Stationer* shoves him,
 Streight swears tis naught unless the Poet knowes him ;
 Nor will he reade a line : this Fortunes Mynion
 Likes forsooth nothing, but his owne opinion.—
 The mending Poet takes it next in hand,
 Who having oft the verses over-scand
 O filching ! streight doth to the Stationer say:
 Here's foure lines stolen from forth my last new play;
 And that hee'l sweare even by the Printers stall,
 Although he knowes tis false he speakes in all.
 Then comes my Innes-of-Court-Man in his gowne,
 Cries *Mew* ! what Hackney brought this wit to towne ? " &c.

A farther quotation, forming the sequel to the above, may be seen in this Vol. p. 114 ; and taking both authorities together, they form a lively picture of the manners of the time, as regards new publications, and the buyers and sellers of such commodities.

A discussion in verse between a Wife, a Widow and a Maid forms the body of Rowlands' "*'Tis merry when Gossips meet*:" it is clever and humourous, but certainly not so clever, though more broad and droll, than the debate between a Wife, a Widow and a Maid by Sir John Davys in "*The Poetical Rhapsody*," which came out in the same year, 1602, and which, perhaps, gave the author of "*'Tis merry when Gossips meet*" the first hint for his more familiar, and less refined production. The authorship of the last has been given to three writers:—1. Simon Robson, a clergyman, who began his career as early as 1585, whose style is altogether different ; 2. Nicholas Breton, whose initials do not correspond with those of, 3. Samuel Rowlands, which are attached to the tract, and to whom, we feel confident, it belongs. It is very true that at least three of Breton's pamphlets are mentioned above by the Apprentice, under the titles of Pasquil's "*Mad-cap*," "*Fools-cap*," and "*Melancholy*," to say nothing of "*Moral Philosophy*," of which, under that name, as a work by Breton, we know nothing. If Breton had written "*'Tis merry when Gossips meet*" he would have hardly have thus puffed his own pieces. On the other hand S. R. are the initials of Samuel Rowlands ; and although he published several humourous and satirical tracts relating to Knaves, we are not aware of the existence of any one called "*'Tis merry when Knaves meet*," or "*'Tis merry when Maltmen meet*." Besides, "*'Tis merry when Gossips meet*" is much more in the style of Rowlands than of Breton ; so that, on the whole, we feel no difficulty whatever in assigning the production to him. It enjoyed great popularity, went through several impressions, and all but the first have the name of Deane on the title-page, who was the publisher of

several other pamphlets by Rowlands. This circumstance in favour of his authorship seems never to have been taken into account. In so much general favour was " 'Tis merry when Gossips meet" even in 1625, that Ben Jonson mentions it in the Induction to his "Staple of News:" "They say *its merry when Gossips meet*: I hope our Play will be a merry one." It had been reprinted in 1619, and to that edition various songs were added by the author to increase its novelty. It may be worth while to note, that the impression of 1602 contains, almost the proverbial words of Shakespeare, *Two Gent. of Verona*, A. v. sc. 2:—

"The old saying is,
Black men are pearls in beauteous ladies' eyes."

The variations between the earlier and later copies of " 'Tis merry," &c. until we come to that of 1619, are trifling and chiefly verbal: thus in 1602 the Vintner says, "Forsooth, and please you, Will," and in 1609, "Forsooth, my name is Will," &c.

In 1619 a novelty was introduced into the title-page, and very likely the intention of the publisher was to induce buyers to believe that it was substantially a new work: it ran thus, "Well met, Gossips: or 'Tis merrie when Gossips meete. Newly enlarged with divers merrie songs.—London, Printed by J. W. for John Deane, and are to be sold at his shop just under Temple barre. 1619." 4to. It was illustrated by a woodcut representing the three interlocutors enjoying their liquor, while a musician enters, and offers to entertain them with a specimen of his skill. In the editions of 1602, 1605, and 1609 a Fiddler is represented as entering the room with the words,—

"Wilt please you, Gentlewomen, to heare a song?"

which the Wife, Widow and Maid decline; but in the edition of 1619 they at once consent, and they listen to two songs: the first is the best, and we quote it:—

"What's a womans chiefe delight?
To give a man his hearts content.
How dothe hee the same requite?
Love her till the sport be spent.
You that doubt it, doe but try:
Men will flatter, cogge and lye.

"With bewitching words they sue,
Vowing constant faith and love:
Women thinke their oathes be true,
Till (poore soules) they trie and proove:
Then they finde, when helpe is past,
For a night their love doth last.

- “ Their owne stories tell their lives,
 How unconstant they have dealt :
 Honest Widdowes, Maydes and Wives
 Have their double dealing felt.
 All will say that are not blinde,
 Men are false, and Women kinde.
- “ When they vow trust not their swearing ;
 When they smile thinke they will frow[n]e;
 Give their flattering but the hearing,
 If they can, thei’le put you downe.
 Since they seeke your overthrow,
 Keepe them from the thing you know.
- “ For, to be in great request,
 Make your love exceeding strange;
 Trie good earnest out in jest;
 Deale with flatterers by change :
 As they come, so let them passe ;
 Turne dissemblers out to grasse.”

The other song, new in the edition of 1619, is called “ The Maydes Choyce : ” it is of a London damsel who was deceived by a young man, and speaking of her own accomplishments she says,—

- “ The Art I have in Needle-worke,
 Imbrod’ry rich in gold,
 With Lace and Stich, and every thing,
 That may or can be told:
- “ For Dauncing, and my skill in Song
 I must and will be mute,
 My playing on the Virginals,
 And tickling of the Lute:
- “ Ile burie all mine owne good parts,
 And of a youth will speake,
 Whose most unkinde bad qualities
 Doth make my heart to breake.”

The whole song consists of thirteen such stanzas, and at the end of it the three ladies present the singer with sixpence, with which he retires apparently well contented.

The dialogue is then continued as in other impressions, but at the end, in the copy of 1619, several fresh stanzas are introduced, of about the average merit, the object being, no doubt, to give the production an appearance of originality at the close. We may fairly presume that like the others, and the two songs, they were by Samuel Rowlands, who was, probably, paid by the Stationer a small sum for the novel contribution. Rowlands puts his initials to the impression of 1619 as well as to that of 1602; and we may observe that when Manningham quotes it in his “ Diary ” (MS. Harl. 5353) he also states, under date of Oct. 1602, that it was “ out of a poem ” by S. R., *i. e.* Samuel Rowlands.

ROWLANDS, SAMUEL.—The Letting of Humors Blood in the Head-vaine. With a new Morissco daunced by seven Satyres upon the bottome of Diogenes Tubbe. Imprinted at London by W. W. 1613. 8vo. 30 *leaves*.

This is the volume of Epigrams and Satires attributed to Samuel Rowlands, (the introductory lines "To the Gentlemen Readers," being subscribed R. S., his initials reversed) which Sir Walter Scott procured to be reprinted in 1814, from the edition of 1611. That edition was precisely the same as the present, with the exception only of the date.

The above was doubtless the original title, but, when the work was first published in 1600, "Printed by W. White," it gave such offence, on account of the severity of its satire, and the obviousness of its allusions, that an order was made that it should be burned, first "publicly," and afterwards in the "Hall-kitchen" of the Stationers' Company. The bookseller therefore changed its title to "Humours Ordinarie," and published an edition of it without date; but, after the feeling against the work had subsided in 1613, it again appeared as "The Letting of Humors Blood in the Head-vaine," although the printer, as we see, thought it prudent not to put his name at length upon the title-page.

The Epigrams are thirty-seven in number, with six lines to introduce the "seven Satires" mentioned on the title-page. The temporary and personal allusions are extremely numerous and often curious; but sometimes feigned Latin names were employed to designate private individuals, who seem otherwise to have been pretty clearly pointed out. Public characters are not treated with the same reserve: thus Pope and Singer, the comic actors, are spoken of by name, and as living when the first edition appeared in 1600; but, as they were both dead when that of 1611 came out, an alteration was made according with that circumstance. (See "Shakespeare's Actors," p. 124.)

ROWLANDS, SAMUEL.—Looke to it: For Ile Stabbe ye.—Imprinted at London by E. Allde for W. Ferbrand and George Loftes &c. 1604. 4to. 24 *leaves*.

The author's name, as was most common with him, is not to this

satirical and moral production, only his well-known initials S. R. appended to an introduction, which is here subjoined as explanatory of his avowed object:—

“ There is a Humour us’d of late
By ev’ry rascall swagg’ring mate
To give the Stabbe: Ile stabbe (sayes hee)
Him that dares take the wall of me.
If you to pledge a health denie,
Out comes his poniard—there you lie.
If his Tobacco you dispraise,
He sweares a stabbe shal end your daies.
If you demaund the debt he owes
Into your guts his dagger goes.
Death, seeing this, doth take his dart,
And he performes the stabbing part.
He spareth none, be who it will:
His lisence is the World to kill.”

This is followed by “Deaths great and generall Challenge,” and “Deaths Prologue to his Tragicall Stabbe,” which introduce the main portion of the tract, consisting of Death’s declaration of the various sorts and ranks of men whom he designs to slay, viz. “Tyrant Kings,” “Wicked Magistrates,” “Curious Divines,” “Covetous Lawyers,” &c. Each of these, (thirty-four in number) is in two six-line stanzas. The subsequent may be taken as a fair specimen, and it is amusingly descriptive of female habiliments at that period. It is addressed to

“ Proud Gentlemen.”

“ You gentle-puppets of the proudest size,
That are like horses troubled with the fashions,
Not caring how you do your selves disguise
In sinful, shameles, Hel’s abominations;
You whom the Devill (Pride’s father) doth perswade
To paint your face, and mende the worke God made:

“ You with the hood, the falling-band, the ruffe,
The Moncky-wast, the breeching like a beare,
The periwig, the maske, the fanne, the muffle,
The bodkin and the buzzard in your heare:
You velvet-cambrick-silken-feather’d toy,
That which you pride do all the world annoy,
Ile stabbe ye.”

After these thirty-four addresses by Death comes a poem of six pages, headed by this couplet:—

“ Have at you all to stabbe and kill:
There flies my dart, light where it will.”

It is a general warning from Death to mankind, and the tract terminates with “Deathes Epitaph upon every mans grave,” in eight lines, with a repetition of the initials of the author.

ROWLANDS, SAMUEL.—Democritus, or Doctor Merry-man his Medicines, against Melancholy humors. Written by S. R. —Printed for John Deane, and are to be sold at his shop at Temple-barre, under the gate. 1607. 4to. 23 *leaves*.

This is the first edition (and essentially different from those which followed it) of an extremely popular work of drollery, and no other copy of so early a year is known. The subsequent editions of 1609, 1618, 1623, 1631, and 1637, together with one reprint, if not more, without date, are all called on the title-page "Doctor Merry-man, or Nothing but Mirth." They also omit five pages of preliminary, humorous, and satirical verses; and the tale which, in the first edition, is last in the volume, is placed second in the other impressions.

After the title the author addresses "Honest Gentlemen" in verse, recommending the infallible prescriptions of three physicians, Dr. Diet, Dr. Quiet, and Dr. Merryman: next, Rowlands inserts a short poem, entitled "Flatteries Fawne," followed by the usual heading of "Doctor Merryman," and a satirical production of two pages. None of these are in the copies of 1609, 1618, &c. and the last may be quoted as a fair sample of the author's vein:—

"Hypocrisie was kind, and us'd me well
So long as I had any land to sell.
Many a 'God save you, loving Sir,' I had
'For your good health I am exceeding glad.
What is the cause you are a stranger growne?
The meate doth me no good I eate alone
Without your company: pray, let me have it:
Of all the kindnesse in the world I crave it.
When will you ride? My gelding's yours to use.
The choysest chamber that I have come chuse,
And lodge with me. Commaund what ere is mine.
Shall we two part without a quart of wine?
That were a wonder: give it, sure, I will:
Your presence glads me, I do wish it still.'
This usage I had daylie at his hand,
Till he had got an intrest in my land;
And then I try'd his welcomes in my want
To be, 'Sir, I assure you coyne is scant.
I would do somewhat for acquaintance sake,
If you but some security could make;
But, sure, to wast my wealth I know not how
Were folly. What you have bin is not now.
I wish you were the man I knew you late:
Faith, I am sory y'are in this estate.
You should have thought upon this thing before:
Patience is all; and I can say no more.

My business now doth hasten me away;
 I would fain drink with you but cannot stay.
 Urgent occasions force me take my leave.
 I wish you well, and so I pray conceive.' "

The body of the tract consists of a medley of droll tales and satirical observations: few of the stories are original, and some of them have gone through most of the languages of Europe; as that where one man gave advice to another how to avoid falling when climbing, by not making more haste down than up. This forms the point of an epigram in French, Spanish, and Italian.

ROWLANDS, SAMUEL.—Humors Looking Glasse.—London Imprinted by Ed. Allde for William Ferebrand and are to be sold at his Shop in the popes-head Pallace, right over against the Taverne-dore. 1608. 4to. 16 *leaves*.

Only two, or at most three, copies of this comic production are extant, and little or nothing has been said of it in any of our bibliographical miscellanies. It is dedicated by Samuel Rowlands, in his own name at length, "to his verie loving Friend Master George Lee," and consists of what the author denominates Epigrams. The following adverts in some detail to the then lions of London, and is headed,—

" A STRAUNGE SIGHTED TRAVELLER.

" An honest country foole, being gentle bred,
 Was by an odde conceited humor led
 To travell, and some English fashions see,
 With such strange sights as heere at London be.
 Stuffing his purse with a good golden some,
 This wandring knight did to the Cittie come,
 And there a servingman he entertaines;
 An honestest in Newgate not remaines.
 He shew'd his Maister sights, to him most strange,
 Great tall Pauls steeple, and the royall Exchange;
 The Bosse at Billings-gate, and London stone,
 And at White-hall the monstrous great Whalesbone:
 Brought him to the banck-side, where Beares do dwell,
 And unto Shoreditch where the whores keepe hell:
 Shew'd him the Lyons, Gyants in Guild-hall,
 King Lud at Ludgate, the Babounes and all.
 At length his man on all he had did pray,
 Shew'd him a theevish trick and ran away.
 The Traveller turnd home, exceeding civill,
 And swore in London he had scene the Devill."

These writers, in multiplying their publications for the sake of the

small sums produced, often repeated themselves: thus, in Rowland's "Good and Bad News," 4to. 1620 (not 1622, as the date has usually but erroneously been given, and as if that were the first edition) has a very similar enumeration of the objects of interest in the metropolis, when visited by Hodge, a countryman:—

"And tell him other sights where he hath bin,
As of the Tower and the Lyons there,
Of Paris Garden and the Bull and Beare.
Of Westminster what monuments there be,
And what two mighty Gyants Hodge did see
With peacefull countenances in Guild-hall;
The Old Exchange, the New Exchange, and all:
The water-workes, huge Pauls, old Charing-crosse,
Strong London Bridge, at Billingsgate the Bosse.
Nay, Hodge hath seene ships, boats and barges, which
Swim about London in a great large ditch;
And he hath vowd he will not jogge away
Till he hath seene some pretty puppet play."

Here we have also a piece of local history in the mention of the Old and New Exchanges; for in the interval between 1608, when "Humors Looking Glasse" was printed, and 1620, when "Good and Bad Newes" was published, the New Exchange in the Strand had been built: the first stone was laid in 1608, and it was completed in 1609, when the King and Queen were present at the opening. From "Humors Looking Glasse" we select another specimen, where, in an "Epigram," a gay lady of the town is described:—

"What feather'd fowle is this that doth approach,
As if it were an Estridge in a Coach?
Three yards of feather round about her hat,
And in her hand a bable like to that!
As full of Birdes attire as Owle or Goose,
And like unto her gowne her selfe seemes loose.
Cri ye mercie, Ladie Lewdnes! are you there?
Light feather'd stuffe befits you best to weare."

Some of the short productions are, of course, not so good as others, but there is scarcely one that does not supply some curious information regarding places, opinions, fashions and manners.

ROWLANDS, SAMUEL.—A whole crew of kind Gossips, all met to be merry.—London, Printed for John Deane and are to be sold at his shop under Temple Barre. 1609. 4to. 18 leaves.

Bibliographers take notice of no edition of this remarkable tract anterior to 1663, when the author was dead. We have before us, besides the impression the title-page of which is inserted above, a copy dated 1613, the title-page of which runs as follows:—

“A Crew of kind Gossips, all met to be merrie: Complayning of their Husbands, with their Husbands answers in their owne defence. Written, and newly enlarged by S. R.—London, Printed by W. W. for John Deane, and are to be sold at his shoppe at Temple-barre. 1613.”

Thus we see that in 1613 the earlier edition of 1609 had been “newly enlarged by Samuel Rowlands.” Ritson has omitted the work altogether, and it is not mentioned in *Cens. Lit.* or *Restituta*, and merely incidentally in the “British Bibliographer.” The title-page of the re-impression of 1663, the only one noticed in either edition of Lowndes’ *Bibl. Man.* 1863 (p. 2137), is worded still more at large:—

“A Crew of kind London Gossips all met to be Merry. Complaining of their Husbands. With their Husbands Answer in their own Defence. To which is added Ingenious Poems, or Wit and Drollery. Written and newly enlarged by S. R.—Imprinted at London, and are to be sold at the Grey-hound in St. Pauls Church-Yard, and in Westminster Hall. 1663.”

For the sake of distinctness we will briefly describe the three impressions we have used, noticing the differences between them. At the back of the title-page of the copy of 1609 is an address “To the Maids of London,” signed S. R., followed by—

“*Their Husbands Resolution.*

“With patience we will heare your owne disgraces,
Then prove them lying huswives to their faces:
Proceed, good tatling Gossips; do not spare;
And, Maids, beare witnesse what kind wives they are.”

On the next page begins an address to men, beginning,—

“My Maisters, that are married, looke about;”

and which ought to end,—

“And turne her to her tale, which thus goes on:”

However, it does not so conclude because, by a gross blunder, the speech of “the first Gossip” is made part of the address to men. This error only exists in the first impression of 1609, for in that of 1613 the speech of the first Gossip (so headed) begins at the lines,—

“Kind Gentlewomen, though I sport and jest,
I have small cause to do it, I protest.”

The accusations of the second, third, fourth, fifth and sixth Gossip come in regular succession, and after them we have what is headed—

"Sixe Husbands."

"Pray, Maisters, give us leave a while,
Now you have heard our wives :
Wee'le overthrow them, horse and foote,
Or else wee'le loose our lives."

"Six honest Husbands give their wives the lye," as we are politely told, in the subsequent order :—

"The first accused by his wife to bee miserable.
The second charged by his wife to crosse her in her humour.
The third charged by his wife to bee hard and cruell.
The fourth complained on by his wife to be a common Gamester.
The fift complained on by his wife to be a common Drunkard.
The sixt complained on by his wife to be unconstant to her and haunt Whores."

With these speeches by the Husbands in reply (how they overhear the accusations, and to whom they address their answers does not distinctly appear) the tract in the 4to. of 1609 terminates.

The copy of 1613 is also in 4to. and, as we have stated, professes, and not untruly, to have been "newly enlarged," Rowlands having added to it to give it novelty. We are told—

"Sixe Gossips that of late together met,
Besprinckled finely well with Claret wet,
Apt to discourse of all that ere they knew,
As tis the humor of the gossip-crew,
Did finde themselves greatly aggrieved all,
And each her Husband into question call."

Whe wives proceed, as in the earlier copy, the first to charge her husband with being a niggard; the second that her husband would not let her have her own way; the third that her husband was a drunkard; the fourth that her husband was a gambler; the fifth that her husband always stunk of Tobacco; and the sixth that her husband was unfaithful: part of the speech of the last is this :—

"And let me aske, what's such a one, or shee
With fanne and maske? His Cozens all they bee!
What's she that hath the jewell in her haire,
And on her backe the cobweb-lawne most rare,
Having a vintner's bush upon her head,
All trimmd with shoe strings, tawney, greene and red,
Whose fanne weighs more, tride only by the feather,
Then all her honest trickes being joyn'd together?
Forsooth, his Cozen!"

Afterwards we have this highly curious enumeration of the improper songs (all popular at the time, and some of them known in our own day) which her faithless husband was accustomed to sing to, or hear from, his pretended "cousins :"—

"He hath a song cal'd *Mistris will you doe?*
 And *My man Thomas did me promise*, too:
 He hath *the Pinnace rig'd with silken saile*,
 And *pretty Birdes*, with *Garden Nightingale*:
Ile tie my Mare in thy ground, a new way,
 Worse then the Players sing it in the Play:
Besse for abuses; and a number more
 That you and I have never heard before;
 And these among those wenches he doth learne."

Here, among other points, we see that the song "I'll tie my Mare in thy ground," was a theatrical tune, probably by some comic performer in a "jig," and that the husband gave it "a new way," which was worse than as it was originally sung. "The Pinnace rigg'd with silken sail," is also mentioned in Massinger's "Believe as you List," printed from the original MS. by the Percy Society, p. 65; and as the song is a curiosity, and a copy of it now lying before us, we are tempted to transcribe it, making its extreme rarity counterpoise some of the double meanings that prevail throughout:—

"THE PINNACE.

"A pinnace rigg'd with silken saile
 What is more lovely then to see?
 But still to see is small availe;
 I must it board, as thinketh mee.
 To see is well, but more to tell
 Lackes more then sight, you will agree.

"I must a board to note each parte,
 And then go downe into her holde:
 Her outside can not me divert,
 Albe it be of silke and golde.
 To see without keepeth in doubt:
 She must be felt, and Ile be bolde.

"Her timbers I must eke survay,
 To know if they be strong and sound:
 That I must doe without delay,
 And all her frame examine round.
 Her ribbes of oke, they may be broke,
 And in her other partes unsound.

"A pinnace may be rig'd with silke,
 And all may be but outward shoue:
 Her bottome must be white as milke
 And all her tackling gere below.
 She may be stale with silken saile:
 That at the first I faine wolde knowe.

"In such a case you can not make
 To[o] sure of what you enter thus:
 Some pinnaces such loading take,
 As oft times is most dangerous.
 To board a prize to please your eies;
 O then, far better not untrusse."

The six wives having finished their charges against their six husbands, the replies commence, and as a specimen we will quote what one of them says to his wife's complaint of incontinence: it is a curious illustration of the manners of the time. We are here quoting from the impression of 1613:—

“ I never was in a bawdy house but twice,
And there, indeed, a friend did me entice
To see some fashions: onely there we dranke,
And saw a gallant Queane, her name was Franke,
In a silke gowne, loose bodyed, so was she :
Not that I tride her, but as they told me.
She gave us good Tobacco, sweet and strong,
And of meere kindnesse sung a bawdy song.
This, I protest, was even all we did.”

We are not told whether, and how far, the wives were satisfied, as they are not supposed to hear the answers of the husbands. The production is wound up by “The Censure of the Batchelor and the Mayde upon the former Complaints,” who, in spite of all the warnings they are represented as having overheard, speedily determine to marry: they make their exit, as in a play, with the subsequent lines spoken by the Bachelor:—

“ Thanks, gentle Sister, thou hast taught me wit;
He nere have widdow: heer's my hand on it.
Lets get good will of Father and of Mother,
And then wee'le marry, and go try each other.”

We may dismiss the impression of 1663 very summarily, because, although there is a fresh attempt at novelty, the matter as regards Rowlands, with a few verbal changes, is the same as in the edition of 1613. Some prose stories of Fools are subjoined, as well as a few miscellaneous poems (called “ingenious” on the title-page), the object clearly being to swell the small volume (it is in 8vo.) by the insertion of scattered pieces by other poets of note: here we have T. Randolph's “Petition of the Townsmen of Cambridge,” and his “Ben, leave the loathed Stage,” in which Jonson is made to speak thus disparagingly of Shakespeare's “Pericles:”—

“ No doubt, a mouldy tale,
Like *Pericles*, and stale,”

which we do not recollect to have seen quoted. We may here mention that George Wilkins who, in 1608, published the story of “Pericles,” made up from the play, is not to be confounded with George Wilkins, the author of “The Miseries of inforced Marriage,” who was buried in 1603. It seems probable that they were father and son.

ROWLANDS, SAMUEL.—Diogenes Lanthorne.

In Athens I seeke for honest men,
But I shall find them God knowes when.
He search the City, where if I can see
One honest man, he shall goe with mee.

—London, Printed for Robert Bird &c. 1631. B. L.
4to. 20 *leaves*.

At the back of the title (which has a woodcut of Diogenes with a lantern standing near his tub) is a "Prologue" in verse, signed Samuel Rowlands, which states the nature of the work: the author says that Diogenes was—

"Full of reproofes where he abuses found,
And bold to speak his mind who ever f[r]ound.
He spake as free to Alexander's face,
As if the meanest Plow-man were in place.
Twas no mans person that he did respect,
Nor any calling: Vice he durst detect.
Imagine you doe see him walke the streets,
And every one's a knave with whom he meets.
Note their description, which good censure craves;
Then judge if he have cause to count them knaves."

Athens here, as in Lodge's tract, "Catharos, Diogenes in his Singularity," (see Vol. I. p. 470) is of course London, and the Cynic is represented walking about and remarking upon all he sees. This occupies the first six leaves, and all the rest of the tract is in verse, beginning with some reflections on "Diogenes lost labour," and followed by a number of fables, with "Morals" appended, supposed to be told by Diogenes. The subsequent venerable apologue will serve to show the style in which they are versified:—

"A great assembly met of Mice,
Who with themselves did take advice,
What plot by policie to shape
How they the bloudy Cats might scape.
At length a grave and ancient Mouse
(Belike the wisest in the house)
Gave counsell (which they all lik'd well)
That every Cat should beare a bell:
For so (quoth he) we shall them heare,
And flie the danger which we feare:
If we but heare a bell to ting,
At eating cheese or any thing,
When we are busie with the nip,
Into a hole we straight may skip.
This above all they liked best;
But, quoth one Mouse unto the rest,

Which of us all dare be so stout
 To hang the bell Cats necks about ?
 If here be any, let him speake.
 Then all replide, We are too weake:
 The stoutest Mouse and tallest Rat
 Doe tremble at a grim-fac'd Cat."

In the end Diogenes gives a lecture to Alexander, and puts a number of proverbs into verse for his use and improvement; such as—

"I have observed divers times,
 Of all sorts, old and young,
 That he which hath the lesser heart,
 Hath still the bigger tongue.

"Watch over words, for from thy mouth
 There hath much evil sprung:
 It's better stumble with thy feet,
 Than stumble with thy tongue."

This production was once popular: it first appeared in 1607, and was reprinted in 1608, 1617, 1628, 1631, and 1634. It is one of the best of the many pieces Samuel Rowlands left behind him.

ROWLANDS, SAMUEL.—The Night-Raven. By S. R.

All those whose deeds doe shun the Light
 Are my companions in the Night.

—London, Printed by G. Eld for John Deane and Thomas Baily. 1620. 4to. 18 *leaves*.

The author calls this tract "The Night Raven," because he professes to disclose scenes, and to describe characters, chiefly observed in London after dark—

"Those evil actions that avoyde the Sunne
 And by the light of day are never done—"

but he does not keep strictly to his purpose. It was popular, and, having been first published, as far as we know, in 1618, it was reprinted in 1620, and 1634, each time with a woodcut of a raven on the title-page. The present is, therefore, the second edition. Some of the humorous pieces of which it is composed must have been written long before they were published, as where the author makes a young "Night Swaggerer" say:—

"Then third degree of Gentleman I clayme
 Is my profession of a Souldiers name.
 Looke but your Chronicle for eighty eight,
 And turn to Tilbury you have me straight."

Referring of course to the camp at Tilbury in 1588, which was thirty years before the tract was first printed. On the other hand, some poems are of considerably later date, as Mrs. Turner's yellow starch is spoken of in one of them. Others are mere jests, and one or two of them, such as "the Tragedy of Smug the Smith," from the Italian: on sign. D 4 b., Chaucer furnishes a short production. The following couplet may apply to Shakespeare's "Hamlet," but more probably to the older tragedy upon the same story:—

"I will not cry, *Hamlet Revenge* my greeves,
But I will call, Hangman revenge on theeves."

The following is one of the briefest pieces, and one of the best:—

"*Hee hath little to care for that hath little to lose.*

"Villains by night into a kytchin brake,
Supposing brasse and pewter thence to take.
The good-wife heard them and her husband calls,
Telling him theeves were breaking through the walls,
And therefore to prevent them will'd him rise.
Quoth he (kind wife) I am not so unwise
To put my selfe in danger causelesse so.
The night is darke as any pitch, you know,
And if they there can find out goods by night,
When thou and I see nothing by day light,
He say they conjure, or do use some charme
For there is nought to lose can doe us harme.
Wife, let us both laugh at them in our sleeves,
That with our empty kitchin we gull theeves."

This is an old joke in many languages. The last piece is headed "Conclusion." The tract seems to have been hastily got up and published, to supply some temporary necessity on the part of the writer.

ROWLANDS, SAMUEL.—Good and Bad Newes. By S. R.—
London, Printed for Henry Bell &c. 1622. 4to.
23 leaves.

This is little more than a jest-book in verse, and it is one of the rarest of Rowlands' later pieces, who acknowledges it by his initials on the title-page, and at the end of an address of sixteen lines "to the Reader." On the title-page is a woodcut of a Londoner and a countryman (from Robert Greene's tract) in conversation. The subsequent "Epigram upon a jest of Will Sommers," who was the favourite jester of Henry VIII., is the first in the volume:—

"Will Sommers once unto King Harry came,
 And in a serious shew himselfe did frame
 To goe to London, taking of his leave.
 Stay, William: (quoth the King) I doe perceive
 You are in haste; but tell me your occasion:
 Let me prevail thus by a friend's perswasion.—
 Quoth he, if thou wilt know, Ile tell thee: Marry,
 I goe to London for Court-newes, old Harry.
 Goest thither from the Court to heare Court-newes?
 This is a tricke, Sommers, that makes me muse.
 Oh, yes (quoth William) Citizens can show
 What's done in Court ere thou or I doe know.
 If an Ambassador be comming over,
 Before he doe arrive and land at Dover,
 They know his Masters message and intent,
 Ere thou canst tell the cause why he is sent.
 If of a Parliament they doe but heare,
 They know what lawes shall be enacted there.
 And, therefore, for a while adue Whitehall.
 Harry, Ile bring thee newes home, lyes and all."

The words "Good Newes" and "Bad Newes" are placed at the heads of different pages, without much application to the story related; and this is carried through seventeen leaves, when we arrive at nine pages of Epigrams, as they are called, rather for variety of appellation than for any marked difference in the style or subjects. The enumeration of the sights of London in 1622, which Hodge comes to town to visit, is amusing; but we have already quoted it on p. 288 in illustration of a somewhat similar production in Rowlands' "Humours Looking Glasse," which was published fourteen years before the production in our hands. We are not to wonder that so voluminous an author should repeat himself.

No earlier nor later impression of this tract is known, nor did we ever meet with any other copy than that at Bridgewater House. We have our doubts whether Rowlands was the author of "The Betraying of Christ," 1598, 4to. but many of his pamphlets have a considerable tinge of piety.

ROWLANDS, SAMUEL.—A Payre of Spy-Knaves. 4to.

This is the sequel to Rowlands' "Knave of Clubs," "Knave of Hearts," and "Knaves of Spades and Diamonds:" unfortunately it is only a fragment, beginning with an address "To the World's Blinde Judgement" on sign. A 3, and ending with an "Epigram" on sign. D 3.—in the whole 12 leaves. No other copy, perfect or imperfect, has ever been heard of, the initials of the writer, Samuel Rowlands,

(who in the same way claimed the authorship of the rest of the *knavish* pieces) being at the end of the subsequent lines to the Reader.

“ This Crystall sight is not for all mens Eyes,
 But onely serves for the judicious wise:
 Fooles, they may gaze as long as ere they will,
 And be as blind as any Beetle still.
 A Purblinde Momus fleeringly will looke
 To spie no knave but's selfe in all the Booke.
 A Sicophant, that slaves himselfe to all,
 Will his owne Knave-Companions honest call,
 And wilfull winke, because he will not see,
 With divers sorts of Buzzards else that be:
 But these we leave to their defective sight,
 With Bats and Owles that blinded are by light.
 S. R.”

The epistle that precedes “ To the Worlds blinde Judgement, that wants a paire of Spectacles, with a true sight,” is also in easy couplets, and on the whole the “ Payre of Spy-knaves” (such is the running title, in default of a title-page) may be held superior to any of the other three productions by the same author under corresponding names. We apprehend that it was the last of the series, but the prolific author, far from having run himself dry, is here even pleasanter, more lively, more satirical, and even more informing, as to manners and opinions in his day, than in his earlier performances.

The oldest exemplar known of his “ Knave of Clubbs,” is in 1609; but it is certain that it had appeared in or before 1600, under the title of “ Tis merry when Knaves meet,” (see p. 280) because in that year a public order was issued for burning that book, the name of which forms the second title to the “ Knave of Clubbs:” being forbidden as “ Tis merry when Knaves meet,” Rowlands altered the title, and printed the tract as “ The Knave of Clubbs.” This, as far as existing evidence goes, was in 1609, and the series was completed (if it can be called complete without the “ Payre of Spy-Knaves,” to which we would assign the date of 1613) by 1612, in which year both the “ Knave of Hearts” and “ Knaves of Spades and Diamonds” made their appearance. However, each of them was popular and often reprinted, and it is impossible, at this distance of time, to speak with certainty as to the numbers or dates of editions.

The unique fragment before us commences with “ A Drunkards Duello,” which is one of the longest, but by no means one of the best pieces in the volume. The following, headed “ A Fantastical Knave,” affords a good specimen of the way in which prevailing fashions are illustrated by Rowlands:—

"Sirra, come hither: I must send you straight
 To divers places about things of waight.
 First to my Barber at his Bason signe;
 Bid him be here to morrow about nine.
 Next, to my Taylor, and will him be heere
 About eleven, and his Bill Ile cleere.
 My Shoomaker by twelve: haste bid him make
 About the Russet Bootes that I bespake.
 Stay! harke; I had forgot: at any hand
 First to my Laundresse for a yellow band:
 And point the Feather-maker not to faile
 To plume my head with his best Estridge tayle.
 Speake to the Sadler: no; let him alone;
 Hee'le looke for money: I can spare him none.
 Step to the Cutler for my fighting blade,
 And know if that my riding sword be made:
 Bid him trim up my walking Rapier neat:
 My dancing Rapiers pummell is too great.—
 Stay, stay! forbear; some other time weele borrow:
 I must take Physicke and lie in to morrow.
 The Doctor, I remember, will come hether,
 And hee 'le both purge me and my purse together."

Some of the poems are a little coarse but highly humorous, particularly one entitled "As wise as John of Goteham's Calfe; or This fellow brought his Hogges to a faire Market." Not a few of the titles are droll and descriptive, as "Courteous complements betweene a Traveller and a Hangman," "A Roaring Boyes Description," "A Marriage Merchant," &c. Several of them are in flowing pleasant rhyme, as for instance:—

"The boording of the Alehouse Ship, fought so
 Till Smug, the Smith, could neither stand nor goe."

"Instructions given to a Countrey Clowne
 To take Tobacco when he comes to Towne."

"Such Oast such ghest, the Proverbe sayes:
 Ill Servants chuse bad Masters wayes."

Our copy of this curiosity seems to have been rescued (possibly from the flames) in sheets, which are uncut and only three in number.

ROWLANDS, SAMUEL.—The Famous History of Guy Earle of Warwick. By Samuel Rowlands.—London, Printed by J. Bell, and are to be sold at the East-end of Christ Church. 1654. 4to. B. L. 64 leaves.

This romance, which is in six-line stanzas, originally appeared in 1607—at least no earlier dated edition of it is known, although an impression by Edward Allde, without date, may possibly have preceded

it. It was frequently reprinted down to as late a date as 1682, and it was so popular, and so many copies of it were destroyed by frequent reading, that all are of rare occurrence. Of the edition before us in 1654 we have seen no other copy.

The greater part of the title-page is covered by a woodcut representing Sir Guy on horseback fully armed, with a boar's head on his spear, and a lion pacing like a dog by his side. It is dedicated to the Earl of Montgomery, so created in 1605, who became Earl of Pembroke and Montgomery in 1630. The printing is in all respects most corrupt and careless; and in the first sheet a gross error is committed by making Rowlands' address "To the noble English Nation" commence on the second page, which is continued on the fourth page, the first and third being filled by the prose dedication. In his address, Rowlands has these lines, very applicable to the literature of the time when this romance first appeared:—

"Most strang in this same Poet plenty age,
Where *Epigrams* and *Satyres* biting rage,
Where paper is imployed every day
To carry verse about the town for pay,
That stories should intomb'd with worthies lie,
And fame, through age extinct, obscurelie die."

Epigrams and satires were the fashionable mode of writing from about 1595 to 1615, and Rowlands himself, as we have already shown, had given specimens of his talents in both. Time and negligent printers in about fifty years introduced many corruptions into this poem, but it must originally have been very hastily scribbled by the author, who introduces the strangest incongruities, not at all warranted by the ancient versions. Thus in Canto vi (for he divides his work into twelve Cantos), he makes Guy kill Colbron, or Colbrand,

"Forthwith he made him shorter by the head;"

and yet in the last Canto he represents him as fighting with, and conquering the same giant. The reverse of sign. F 4, seems utterly without connection, as far as regards the story, with the rest of the production; and the probability is, that the printer here made some egregious blunder. As a poem, many of the stanzas have considerable power: a dragon is thus described contending with the hero:—

"His blazing eyes did burn like living fire,
And forth his smoaking gorge came sulphur smoke:
Aloft his speckled brest he lifted higher
Then Guy could reach at length of weapon's stroke.
Thus in most irefull mood himself he bore,
And gave a cry as seas are wont to roare."

Although in general careless, some of Rowlands' stanzas run very smoothly and harmoniously : he thus describes Guy petitioning King Athelstan to be permitted to retire from the world, in order to complete his repentance :

" And so intreats that he may passe unknown,
To live where poverty regards not wealth,
And be beholden to the help of none,
Seeing the world but now and then by stealth.
For true content doth such a treasure bring,
It makes the beggar richer then the king.

" With true content (saith he) I will abide
In homely cottage, free from all resort:
But I have found content cannot be spide
To make abode within a Monarchs court.
No—theres ambition, pride and envie seen,
And fawning flattery stepping still between."

The earliest printed copy of a romance on this story was, we believe, by W. Copland without date (we have heard of a fragment by Wynkyn de Worde, but never saw it), and it was again printed by John Cawood, also without date. This version by Rowlands, in its main features, follows the old copies, but concludes with the death of Sir Guy in the arms of Phelice.

Besides the woodcut on the title-page, six others, ill-designed and coarsely executed, relating to the principal events, are dispersed through the volume.

ROWLEY, WILLIAM.—A Search for Money. Or the lamentable Complaint for the losse of the wandering Knight, Mounsieur l'Argent. Or Come along with me, I know thou lovest Money. Dedicated to all those that lack Money. *Frangere nucis tegmen, si cupis esse nucem.* By William Rowley.—Imprinted at London for Joseph Hunt, and are to be solde at Newgate Market, neere Christ Church gate. 1609. B. L.

Although this tract has been reprinted of late years, we notice it because we believe the original to be absolutely unique, and because it is the only extant production by the author, not intended for theatrical representation. It was, at one time, thought that two exemplars of it had come down to us, one formerly belonging to Reed, and the other to Heber; but the fact is that Heber's copy was the same as

that which had been the property of Reed : Heber parted with it for a rarity he more valued, and it is now before us. The dedication is to Thomas Hobbs, who had been a fellow actor with Rowley, probably in Henslowe's company, if not in other associations ; but the address of it "to all those that lack money" is, of course, of a most general character. Besides having been reprinted in 1840, there is a review of the "Search for Money" in *Brit. Bibl.* iv. 329, so that it cannot be necessary for us to examine it in any detail. In one passage the author refers to William Kemp, the famous actor's "travel to Rome with the return in certain days" which nobody has understood. It was a wager by Kemp for the performance of this journey, as he had before wagered to dance a morris from London to Norwich ; or, with more similarity, as he had previously undertaken to visit France with his bells, pipe and tabor. In the same way he betted money that he would proceed to Italy and be back by a particular date. The fact is that Kemp was met with in Rome by Sir Anthony Sherley in 1601 ; and in the play of "the Travels of the Three English Brothers," by Thomas Day, George Wilkins and William Rowley (the author whose work we are considering), which was written about 1602 and printed in 1607, a dialogue takes place in Rome between Sir Anthony Sherley and Kemp. A servant enters and announces that an Englishman wishes to see Sir Anthony :—

Sir Ant. An Englishman ! what's his name ?

Serv. He calls himself Kemp.

Sir Ant. Kemp ! bid him come in.

Enter Kemp.

Sir Ant. Welcome, honest Will ! And how do all thy fellows in England ?

Kemp. Why, like good fellows, when they have no money [they] live upon credit.

Of course, Kemp appeared in his own person before the audience, and the conversation turned upon theatrical affairs in London, from whence Kemp had just come on his "travel to Rome with the return in certain days." Of course he had not much time to spend with Sir Anthony Sherley ; but we adduce the preceding quotation only to establish what the editor of the reprint of Rowley's "Search for Money" did not know, that Kemp had, as a matter of fact, "danced a morris across the Alps" as well as to Norwich and into France.

We have said that William Rowley's "Search for Money" is his only undramatic production ; but that is hardly correct, in as much as he printed a broadside, at the end of 1621, upon the death of one of his fellow-actors, Hugh Atwell ; which, although of no great merit,

is a great rarity, and deserves preservation : we therefore transcribe it. It is mentioned in no account of Rowley's productions.

"A Funerall Elegie on the death of Hugh Atwell, Servant to Prince Charles, this fellow-feeling Farewell: who died the 25th Sept. 1621.

"So, now hee's downe, the other side may shout.
But did he not play faire? Held he not out
With courage beyond his bone? Full sixe yeares
To wrastle and tugge with Death! the strong'st feares
To meete at such a match. They that have seene
How doubtfull Victorie hath stood betweene
Might wonder at it. Sometimes cunningly
Death gets advantage: by his cheeke and eye
We thought that ours had beene the weaker part,
And straight agen the little mans great heart
Would rouse fresh strength and shake him off a while:
Death would retire, but never reconcile.
They too't agen, agen! they pull, they tugge,
At last Death gets within, and with a hugge
The faint soule crushes. This thou mayst boast, Death,
Th'hast throwne him faire, but he was out of breath.
Refresh thee, then (sweet Hugh): on the ground rest:
The worst is past, and now thou hast the best!
Rise with fresh breath, and be assured before,
That Death shall never wrastle with thee more.
O! hadst thou, Death, (as warres and battles may
Present thee so) a field of noble clay
To entertaine into thy rhenmie cell,
And thou would'st have it be presented well,
Speake thy oration by this mans tounge:
Mongst living Princes it hath sweetly sung,
(While they have sung his praise): but if thy Court
Be silence-tyde, and there dwells no report,
Lend it to life to store another flesh.
We misse it here: wee'l entertain't afresh."

This is not very well worded, nor very intelligible, and what follows is in worse taste :—

"EPITAPH.

"Here lyes the man (and let no lyars tell)
His heart a Saints, his tounge a silver bell.
Friend to his friend he stood: by Death he fell.
He chang'd his *Hugh*, yet he remains At-well."

William Rowley never attained any great eminence whether as author or actor: the subject of his elegy played in Ben Jonson's *Epicæne*, and was principally celebrated for female characters. William Rowley's best play is "A Shoemaker's a Gentleman," founded upon the same subject as Dekker, Wilson and Day's "Gentle Craft," printed in 1600, and absurdly assigned to Barten Holyday. Samuel Rowley, another dramatist, was brother to William Rowley, and wrote "When you see me, you know me," 1605, &c., containing humorous incidents in the reign of Henry VIII.

RUSH, FRIAR.—The Historie of Frier Rush : how he came to a house of Religion to seeke service, and being entertained by the Priour was first made under Cooke. Being full of pleasant mirth and delight for young people.—Imprinted at London by Edw. All-de, and are to be solde by Francis Grove dwelling on Snow hill. 1626. B. L. 4to. 20 leaves.

There was a previous edition of this singular and amusing work in 1620, but differing in no material respect from the present, excepting that the imprint was "at London by Edw. All-de dwelling neere Christ-Church." A third impression made its appearance in 1629, which was printed by Elizabeth All-de, the widow of Edward All-de. On the title-page of all three editions is the same woodcut of Friar Rush, cap in hand, seeking service of the Prior of a house of Religion. The "pleasant history" commences on the next leaf.

There seems little doubt that the story was originally German, and a very early copy in that language is among the books of the late Mr. Douce at Oxford : there he is called not Friar Rush, but Bruder Rausch, and by that name he is mentioned by Bruno Seidelius in his "*Paræmiæ Ethicæ*," Francf., 1589, as quoted by Mr. Thoms, (Early Prose Romances I. p. 260) :—

"Quis non legit quid Frater Rauschius egit?"

It bears internal evidence of having been composed about the time of the Reformation, but it was very possibly then founded upon more ancient traditions. After narrating the gross vices of a certain convent of monks near a forest, the author tells us :—"Belphegor who was Prince of gluttony, Asmodeus Prince of lechery, and Belzebub Prince of envie, with many other Divels assembled together, which rejoiced in the disorder of these religious men. And as they were all assembled together, with one accord they chose a Divell to goe and dwell among these religious men for to maintaine them the longer in their ungratious living; which Divell was put in rayment like an earthly creature, and went to the religious house." After his transformation, Friar Rush's horns are always visible in the woodcuts, which nearly correspond in the impressions of 1620, 1626, and 1629, and he is usually furnished with feet having claws like a bird rather than cloven. Such, however, is not always the case.

From the execution and appearance of the woodcuts we may per-

haps infer, either that some of them were copied from old foreign originals, or that they had been employed for some English edition of the story much anterior to any at present known. The last seems most probable from the worm-holes in some of the woodcuts, but both suppositions are by no means impossible: several seem to be by different artists. As the tract is of the greatest rarity, it may be worth while to give the heads of the various divisions of the story, which will show the mode in which it proceeds:—

“A pleasant History, how a Devill (named Rush) came to a Religious house to seeke a service.

“How a Divell named Rush came unto a Gentlewomans house, and how he brought her privily unto his Masters chamber.

“How Frier Rush threw the maister Cooke into a kettell of water seething upon the fire, wherein he died.

“How Frier Rush made Truncheons for the Friers to fight withall.

“How Frier Rush grymed the Waggon with Tarre, and what cheare he made in the Country.

“How the Priour made Frier Rush Sexton among the Friers, and charged him to give him knowledge how many Friers were absent from Mattins at midnight, and what they were.

“How Rush went forth a sporting, and was late forth, and how in his way comming home he found a Cowe, which Cowe he divided into two parts, the one halfe hee tooke on his necke and caried it with him, and the other halfe he left still: and how soone he had made it ready for the Friers suppers.

“How a Farmer of the Priors sought his Cowe, and how he was desolated by the way homeward, and was faine to lye in a hollow Tree: and of the vision that he had.

“How the Farmer which lay in the Tree came unto the Priour on the morowe after, and tolde him the wordes that he had heard, and the wordes of Frier Rush, and that hee was a very Devill.

“The Lamentation that Rush made when he was departed out of the House of Religion.

“How Rush came to a Husband-man (labouring in the Field) and desired to be entertayned into his service.

“How Rush came home to make cleane the Stable, and how hee found the Priest under the Maunger covered with Straw.

“How Rush came home and found the Priest in the Cheese-basket, and how he trayled him about the Towne.

“How Rush became Servant to a Gentleman, and how the Devill was conjured out of the Gentleman's Daughter.”

Another reason for supposing that this production had appeared in our language much earlier than any extant edition is the fact that there was an old play called “Friar Rush, or the Proud Woman of Antwerp,” which Henry Chettle was employed to “mend,” (that is, to improve, modernize, or enlarge by additions) in August, 1601. [See Hist. Engl. Dram. Poetry, III. 91.] It was usual for our old dramatists to adopt subjects for their pens from the popular tales of the day, and such probably was the case with “the History of Friar Rush,” a considerable time before Chettle “mended” the play.

SABIE, FRANCIS.—Adam's Complaint. The Olde Worlde's Tragedie. David and Bathsheba. *A Jove Musa*.—Imprinted at London by Richard Johnes, at the Rose and Crowne next above Saint Andrewes Church in Holborne. 1596. 4to.

This production is by an author who ambitiously attempted all kinds of verse—Francis Sabie. He began with blank verse in 1595, when he reproduced Robert Greene's "Pandosto, the Triumph of Time" (afterwards called "Dorastus and Fawnia"), under the title of "The Fisherman's Tale:" in the same year came out "Pan his Pipe," consisting chiefly of English hexameters; and in 1596 he published the work in our hands in rhyming stanzas. He had no great success in any department: he rendered Greene's pretty novel almost wearisome: he displayed no skill in classical measures, which he fancied were especially adapted to pastorals, because they had been used by Virgil; and his rhymes are only tolerable. He seems to have taken up the sacred subject of "Adam's Complaint," &c., because he had failed in his profane experiments.

The dedication, signed Francis Sabie, is in 12 lines to the Bishop of Peterborough, Dr. Howland, though what claim he had upon that prelate does not appear. We will give a few quotations, not for any great merit they possess, but because no specimens have hitherto been anywhere printed: Sabie's blank verse and his hexameters, on the other hand, have received more attention than they deserve. "Adam's Complaint" opens thus:—

"New formed Adam of the reddish earth,
Exilde from Eden, Paradice of pleasure,
By Gods decree cast down to woes from mirth,
From lasting joyes to sorrowes out of measure,
Fetch'd many a sigh, comparing his estate
With happie blisse, which he forewent of late."

It may be too nice to object to the tautology of "happy bliss," especially in Sabie's case, with whom it is a not unfrequent ornament; and after calling upon his Muse "to rowse herself," as if in fear that her aid might not be sufficient, he implores "great Jehovah, heaven's great architect," to direct his "fainting Muse," while she essays "the horrors to rehearse" of the task he has undertaken. Adam then narrates his fall and its consequences, not very charitably, or gallantly, laying the blame upon his wife:—

"O wretched Evah! mankind's deadly foe,
 Accursed Grandame, most ungentle mother,
 Sin-causing woman, bringer of man's woe,
 Woe to thy selfe, and woe unto all other!
 Thy mighty maker, in his just displeasure,
 Hath multiplied thy sorrowes out of measure."

In the end Adam foresees the redemption of man through a vista of thousands of years, and is rapturously grateful for it.

The "Old World's Tragedy" is the story of the Flood; and after some pieces of exaggerated description we arrive at this bathos:—

"Some upon roofes and turrets high did clime:
 One takes the highest mountain he can see;
 Another sits a fishing in a tree."

We are also told that—

"Twise twenty dayes, as blacke as any cole,
 The murdering raine distilled from the Pole;"

and when the earth was covered with waters that—

"The Dolphins woonder under watrie floods
 To see faire turrets and thicke growing woods:
 In steed of sacrifice on Altars faire,
 Sit seemly Marmaydes combing of their haire;
 In Churches eke, their Organists now wanting,
 Melodious Odes and ditties now recanting."

This etymological use of the verb to "recant" is not usual, though we have it in Spenser in a sort of double sense—"Till he recanted had his wicked rhymes."

Sabie's compound epithets are now and then amusing: "bristle-bearing boar" is not bad, but we have also the following:—

"The silly Lambe was, with the ravening Wolfe,
 Drown'd in the vast no-pitie-taking gulfe."

"Stark" is well applied in describing the beasts leaving the ark; but perhaps Sabie was helped to it, as Dryden admits that sometimes he had been, by the rhyme:—the huge creatures—

"Alive on earth came forthwith from the arke,
 There stretcht their limmes, unweldy yet, and starke."

In the third portion of the work, which relates to David and Bathsheba (here, though not on the title-page, called Beersheba) the author is not very sparing of "the man after God's own heart:" he first describes David's vain conflict with himself:—

"And now begins the combatant assault
 Betweene the willing flesh and nilling spirit;
 The flesh alluring him unto the fault,
 The spirit tells him of a dreadful merit;

And, in the end, flesh conquered the spirit.
 He sends, she came, he woos, she gave consent,
 And did the deed, not fearing to be shent."

Just afterwards Sabie thus reproaches David :—

"Oblivious Prophet, call to minde thine oth :
 Thou vowdst to keepe the covenant of the Lord,
 More sweet, thou saydst, then combe or honey both,
 More deare then Gems which Tagus doth afford :
 Thou brag'dst thou joyedst only in his word.
 Chose he not thee his tender lambes to keepe,
 And, like a Wolfe, wilt thou devoure the sheep?"

Ultimately David, having "warbled out an ode," repents, and the last stanza is,—

"Thus did the Psalmist warble out his plaints,
 And ceaseth not from day to day to mone :
 His heart with anguish of his sorrowe faints,
 And still he kneels before his maker's throne ;
 At midnight sends he manie a grievous grone.
 So did his God in mercie on him looke,
 And all his sinnes did race out of his booke."

Finis. F. S.

SACK-FULL OF NEWS.—The Sackfull of News—Some Lyes
 and some Truths.—Printed at London by T. Cotes for F.
 Grove and are to be sold at his Shop on Snow Hill, neare
 the Saracins head. 1640. 8vo. B. L.

This is a re-impression of an old Jest-Book, certainly in existence
 anterior to the year 1575, when we find it mentioned by Langham in
 his "Letter from Kenilworth," as part of the library of Captain Cox—
 "the Churl and the Burd, the seaven wise Masters, the wife lapt in a
 Morels skin, *the sak full of nuez*, the Seargeaunt that became a Fryar,"
 &c. (see Vol. I. p. 451). It had been entered in the Stationers' Regis-
 ters, and no doubt printed, almost at the commencement of the exist-
 ence of the Company, in the following terms, the date being 1557-8 :—

"To John Kynge these bokes folowyng, called a nose gaye; the scole howse
 of women; and also *a sacke full of newes* xijd."

Again in the year 1581-2, on the 15th January, we find John Charl-
 wood paying for the registration of a number of works, including "A
 pennyworth of witte; A hundred merry tales; Adam Bell; The
 banishment of Cupid; Crowley's Epigrams; A Fox Tale; Kinge

Pontus; Robin Conscience; A proude wyves p[ate]r n[oste]r; *A Sackefull of newes*; Sr. Eglamore," &c. There was, it is true, an early drama so named, which a company of players was prevented from acting on 5th Sept. 1557 (Hist. Engl. Dram. Poetry and the Stage, I. 162), but it is quite clear, from the company in which the "Sack-full of News" was placed by Kynge, as well as Charlwood, that they entered the Jest-book and not the Drama. Five years afterwards, 5th Sept. 1587, it was entered to Edward White in this form:—

"Edward White. Rd of him for *a sackfull of newes*, being an old copie, which the said Eward is ordered to have printed by Abell Jeffes vjd."

It was, in all probability, called "an old copy," because it was to be a re-impression of the work that had been licensed to Kynge in 1558, and to Charlwood in 1582. How many re-impressions it went through between 1557 and 1673 it is vain to speculate; but at the latter date it still bore the title of "The Sack-full of Newes," although the second part of the title, as we find it in 1640, in the edition under consideration, was dropped. It was probably meant, in the poetical license of popular literature of the reign of Charles I., that "news" and "truths" should be taken as rhymes; and whether such was the title it anciently bore must remain uncertain, until, by some chance, a copy of an earlier date than the one we have used be discovered.

We take it for granted that the number and character of the Jests were the same in all editions: we are sure that they are the same in the only two known impressions of 1640 and 1673, without even a verbal variation: differences of spelling were of course to be expected, but even these are few, and in no respect change the meaning of a single sentence: the main discordance is, that in the copy of 1640 the jests are numbered, while in that of 1673 they are not numbered. We quote the second as one of the shortest, and certainly one of the best: it speaks of times anterior to the Reformation, thus affording some proof of the antiquity of the collection.

"2. *Another.*

"There was a fryer in London which did use to goe often to the house of an old woman, but ever when he came to her house she hid away all the meate she had. On a time this Fryer came to her house bringing certain companie with him, and demaunded of the wife if she had any meat? And she said nay. Well, quoth the fryer, have you not a whetstone? Yea, quoth the woman, what will you do with it? Mary, qd he, I would make meate thereof. Then she brought the whetstone. He asked her likewise if she had not a frying pan? Yea, said she; but what the divell will you do therewith? Mary, said the Fryer you shall see by and by what I will doe with it. And when he had the pan, he set it on the fire, and put the whetstone therein. Cocks body, said the

woman, you will burn the pan. No, no, quod the fryer; if you will give me some eggs it will not burn at all. But she would have had the pan from him when that she saw it was in danger; yet he would not let her, but still urged her to fetch him some eggs, which she did. Tush! said the Fryer, here are not enow: go fetch me ten or twelve. So the good wife was constrayned to fetch more for feare lest the pan should burn: and when he had them he put them in the pan. Now, qd he, if you have no butter the pan will burn and the eggs to[o]. So the good wife being very loth to have her pan burnt and her egges lost, she fetcht him a dish of butter, the which he put into the pan, and made good meate thereof, and brought it to the table, saying much good may it doe you, my masters; now may you say you have eaten of a buttered whetstone. Whereat all the company laughed, but the woman was exceeding angrie because the Fryer had subtilly beguiled her of her meate."

Another very ancient jest in this little volume is the 13th, which may carry us as far back as to the year 1537, when the interlude of "Thersites" was written, though it was not printed until between the years 1550 and 1563. We quote the punning jest first from "the Sack-full of News:"—

"13 *Another.*

"A man there was that had a child borne in the north Countrey, and upon a time this man had certain guests, and he prepared sallets and other meate for them; and bid his boy go into the cellar and take the sallet there (meaning the herbs) and lay them in a platter, and put vineger and oile thereto. Now the boy had never seen a sallet eaten in his Countrey; but he went, and looking about the cellar at last he espied a rusty sallet of steel sticking on the wall, and said to him selfe, What will my master doe with this in a platter? So downe he took it, and put it into a platter and put oile and vineger unto it, and brought it to the table. Why, thou knave (quoth his master) I bid thee bring the herbes which we call a sallet. Now, by my sires sawle (said the boy) I did never see such in my countrey. Whereat the guests laughed heartily."

This equivoque is more humourously and pointedly put in "Thersites," in a dialogue between the hero and Mulciber, whom Thersites employs to make him a new suit of armour.

"*Thersites.* Nowe, I pray to Jupiter that thou dye a cuckolde:
I meane a sallet with which men doe fight.

Mulciber. It is a small tastinge of a mannes mighte
That he shoulde, for any matter,
Fyght with a few herbes in a platter:
No greate laude shoulde folowe that victorie.

Thersites. Goddes passion, Mulciber, where is thy wit and memory?
I wold have a sallet made of stele.

Mulciber. Whye, syr, in your stomacke longe you shall it fele,
For stele is harde to digest."

Thus we see how curiously, and appositely, one old book sometimes illustrates another. The whole number of jests in the edition of 1640 is twenty-two, and they were not increased in 1673. Of the drama of "The Sack-full of News," which the players at the Boar's head in Aldgate were anxious to represent in the reign of Queen Mary we can

give no account, as it is not now in existence: the copy used by the actors was seized by the Lord Mayor of that day, and forwarded immediately to the Privy Council. As there is nothing dramatic in the Jest-book, we may presume that the similarity was only in the popular name.

SAKER, AUSTEN.—Narbonus. The Laberynth of Libertie.

Very pleasant for young Gentlemen to peruse, and passing profitable for them to prosecute. Wherein is contained the discommodities that insue by following the lust of a mans will in youth: and the goodnesse he after gayneth, being beaten with his owne rod, and pricked with the peevishnesse of his owne conscience in age. Written by Austen Saker of New Inne.—Imprinted at London by Richard Jhones, and are to be solde at his shop overagaint S. Sepulchres Church without Newgate. 1580. 4to. B. L. 135 *leaves*.

We never saw, or heard of more than a single copy of this unrecorded romance. It was entered at Stationers' Hall on the 8th March, 1579-80, in a peculiar manner, and the clerk obviously could not read or understand the hard word with which the title commences: the form was this:—

“viij die Marcij.

“Richard Jones. Lycenced unto him a booke intituled the ——— of libertye, written by Augustine Saker, gent. upon the said Richard Jones his promise to bringe the wholle impression thereof into the hall, in case it be disliked when it is printed. By me Richarde Jones. xij^d and a copy.”

In the margin a note is added stating that “this book is intituled the Labirynth of Libertye,” and hitherto all that has been known of it was derived merely from the entry (Herbert, *Typ. Ant.* p. 1053.) It is in two parts, each, perhaps for the sake of speed, by a different printer: we have given the general title-page above, and the title-page of Part II. runs in these explanatory terms: “Narbonus. The seconde parte of the Lust of Libertie. Wherin is conteyned the hap of Narbonus, beeing a Souldioure: his returne out of Spayne, and the successe of his love betweene him and Fidelia. And lastly his life at the Emperoures Court, with other actions which happenned to his friend Phemocles. By the same Authour. A. S.—Imprinted at Lon-

don by Willyam How for Richard Johnes. 1580." The probability therefore is, that Jones, wishing to publish the work in a hurry, would not wait until his own types were disengaged from the first part, and employed How to print the second part for him.

In the dedication of four pages to Sir Thomas Parrat, Knight, the author speaks of himself as a young man, or at all events as a young author, but we know no more of him: "Expect not, then, I beseech you, of this plant, but of two yeares grafting, so much fruite as from the tree of twentie yeares growing; for the apprentice must cast any bill before he keepe his maisters booke; and the shoemaker must learne to fashion a latchet before he sowe on a laste. So this simple author must lie in Diogenes tub before his writing like his owne fantasye, and put on Socrates gowne before his dooings please all favours." Afterwards he terms himself "a rusticall writer," perhaps living in the country, and is not sparing of alliteration, which he clearly considered a valuable ornament of style: "No marveile (he observes) if amongst many readers some prove riders; but let them laugh to see if I will lowre."

In an address of two pages "to the gentlemen Readers," he tells them that he had long paused to consider whether he should give his "troublesome trashe" to a printer; but at last, he adds, "I thought my booke might as well lie in a shop, as other ballads which stand at sale," and he therefore handed over the MS. of his first production to a stationer. In the commencement the scene is laid in Vienna, but the author obviously means London, and describes its manners; especially touching upon the public theatres, which at that date (1580) had recently been constructed: in one place he remarks, "the Theatres could not stand except Narbonus were there, nor the plaies goe forwarde unlesse he trimmed the stage:" this we take to be an early authority for the fact, that young gallants delighted to display themselves and their gay apparel by sitting on stools upon the stage. Elsewhere Saker warns young people of all things to shun plays and players: "thou mayst for recreation use the Tennis Courtes, and the dauncing schole to refresh thy weary spirits; but the Theatres in any wise refraine, and all such mischevous motions." This was just the period when the Curtain and the Theatre, as it was called in Shore-ditch, and the private playhouse in the Blackfriars, (built about 1576 or 1577) to say nothing of the temporary stages in inn yards, were absolutely proscribed by the Puritans.

Saker also cautions his readers against gaming and sharpers, and

gives an account of the various kinds of false dice then in use, some of which were afterwards enumerated by more popular writers: he says, "Here walked another mannerly mate with a paire of blanckes, and a paire of flattes, a pair of langrets, and a paire of stopt dice, a paire of barde quater treis, and other dice of vauntage."

The first part of Narbonus concludes with a promise of the second part, as if it had been originally intended to publish them separately.

The story, from the beginning to the end is excessively tedious, ill conducted, and barren of incidents, while no interest is felt for either hero or heroine. The events are supposed to take place soon after the abdication of Charles V., for one of the persons in the narrative remarks, "I commend our noble Emperour, Charles, for his prowess, but I blame his wisdom in this respect; in youth so noble a servitour, and now to take in age the courtesie of a cloyster." There is not a scrap of verse of any kind throughout the 269 pages to which the first and second parts extend: the prose is stiff and stilted, and alliteration comes in, now and then, as a sort of relief and lightening of the burden of the narrative.

At the end Saker seems to have felt that he must have wearied his reader, and in "the Authors conclusion," which winds up the work, he deprecates severity of criticism, and promises something better if Narbonus be received with favour: he signs it "Finis. A. S.," but we never hear of him afterwards: even his name does not occur in our bibliography.

SALTER, THOMAS.—A Mirrhor mete for all Mothers, Matrones and Maidens, intituled the Mirrhor of Modestie, no lesse profitable and pleasant, then necessarie to bee read and practised. A pretie and pithie Dialogue betweene Mercurie and Vertue.—Imprinted at London for Edward White, at the little Northdore of Paules at the Signe of the Gun. 8vo. B. L. 34 leaves.

We never inspected more than a solitary copy of this prose puritanical production, but in the new edition of Lowndes (*Bibl. Man.* p. 2180) we are informed, we think erroneously, that two are in existence. It is on many accounts highly curious and amusing, giving us much information regarding the education and habits of

young ladies at the date of its publication, probably 1579-80, when it was entered by White at Stationers' Hall. E. W. (probably Edward White) dedicated it to Lady Anne Lodge, the wife of Sir Thomas, at one period Lord Mayor of London, and whose son, Thomas Lodge, figures so conspicuously in our first volume, as dramatist, novelist and lyric poet. The name of the author of the "Mirrhor of Modestie" does not appear until near the conclusion, when it intervenes thus,

" *Finis* qd Thomas Salter
Ne ça ne la,"

between the principal subject and a short dialogue, of which we shall say more presently, held by Mercury and Virtue: at the close of that colloquy Salter only places his initials T. S. An introductory "Epistle to all Mothers, Matrones, and Maidens of England" is not subscribed, and the main purpose of it is to impress upon them "the greate abuse that, by the default of good bringing up, many of our Englishe Maidens doe daiely runne into, to the great reprochē of their Parentes, hartes grief of their kinsfolke, infamie of their persones, and (whiche is moste to be lamented) losse of their soules." This theme Salter follows up with great zeal and edification in the body of his work, and ere long we arrive at the following censure of the mode in which "unwise fathers" educated their daughters.

"Before I passe farther, I will staye to shew the use of many unwise Fathers, who beyng more daintye and effeminate in following their pleasures, then wise and diligent in seeking the profite of their Daughters, doe give them, so sone as they have any understandyng in reading or spellyng, to cone, and learne by hart bookes, ballades, songes, sonettes and ditties of daliance, excityng their memories thereby, beyng then moste apt to retayne for ever that whiche is taught them, &c. therefore I would wish our good Matrone to eschew such use as a pestilent infection."

He quotes, as might be expected, the examples of Claudia, Portia, and Lucretia; and addressing himself especially to mothers he exhorts them "to remove detestable dangers from yong maidens," and on no account to "permit them to have acquaintaunce with kitchine servauntes, or such idle housewives as commonly, and of custome, doe thrust them selves into the familiarities of those of good callyng." He inveighs against such parents, even, as allow their daughters to read "Prudentio, Prospero, Juvenco, Pawlino and Nazianzeno," because in that case they will be sure to deviate into "the lascivious bookes of Ovide, Catullus, Propertius, Tibullus, and in Virgill of Eneas and Dido, and amonge the Greeke poettes of the filthie love (if I maie terme it love) of the Goddes themselves, and their wicked adulteries and abhominable fornications, as in Homer and suche like."

It is to be hoped that his own work would not fall in their way, for if it did, it would at least show young ladies where impurities were to be found : he adds here—

“For such as compare the small profit of learnyng with the greate hurt and domage that commeth to them by the same, shall sone perceive (although that they remaine obstinate therein) how far more convenient the Distaffe and Spindle, Nedle and Thimble were for them, with good and honest reputation, then the skill of well using a penne, or wrightyng a loftie vearce with diffame and dishonour.”

Elsewhere he shows that he has not much admiration for what he, nevertheless, well calls “lofty verse” (and Milton, long after him, “lofty rhyme”), but does not omit to inform us, in the following brief paragraph, the sort of reading to which he would limit the fair sex : “And yet, notwithstanding al this, I would not have a maiden altogether forbidden or restrained from reading, for so muche as the same is not onely profitable to wise and vertuous women, but also a riche and precious jewell ; but I would have her, if she reade, to reade no other bookes but suche as bee written by godlie Fathers to our instruction and soules healthe, and not suche lascivious Songes, filthie Ballades and undecent bookes as be moste commonly, now a daies, sette to sale.” He does not exclude Plutarch, nor even “Boccas” from their studies ; but he, of course, means Boccaccio’s *De præclaris Mulieribus*, not his variegated “Decameron.” He would especially have girls taught household duties, to see that “the chambers are kept cleanly,” and even to note how the servants “laye leven” for baking the bread of the family.

All this is enforced with considerable enlargement and reduplication, after which we arrive at “A pretie pithie Dialogue betwene Mercurie and Vertue”—made by T. S. which occupies the last nine pages, and betrays considerable cleverness both satirical and ironical. He supposes Virtue “poorely apparrelled,” and “evill intreated both of Gods and men, and in this wise disdained and abandoned,” to petition Jupiter for redress of grievances ; and it seems odd that, even in an invention of the kind, so severe a puritan should allow himself to treat the heathen gods and goddesses as really existing beings, and capable of influencing and regulating the affairs of mankind. Mercury is sent down by Jupiter to hear the complaint of Virtue, who especially directs her attack against Fortune, who, besides other offences, had called Virtue “a presumptuous callot.” Mercury can give the unfortunate lady no hope of better usage in the world, particularly since she was at enmity with Fortune ; on which Virtue remarks,

"*Vertue*. Ah! then I see how it will ensue. I must nedes retourne and hide my self for ever, as one disdained and rejected of all.

"*Mercurie*. *Vertue*, adiew."

and so the discussion closes.

A few years after the appearance of Salter's work, the famous Robert Greene published, as one of his first experiments in authorship, an octavo tract, of a very different character but under the same name, "*The Myrroure of Modestie*." It relates solely to the story of Susanna and the Elders, and the whole title-page is this:—

"*The Myrroure of Modestie*, wherein appeareth, as in a perfect Glasse, howe the Lorde delivereth the innocent from all imminent perils, and plagueth the bloud thirstie hypocrites with deserved punishments. Shewing that the graie heades of dooting adulterers shall not go with grace to the grave, neither shall the righteous be forsaken in the daie of trouble. By R. G. Maister of Artes.—Imprinted at London by Roger Warde, dwelling at the signe of the Talbot neere unto Holburne Conduit. 1584."

Greene only put his initials to his address to the Readers, but signed his name at length to the dedication to "*Ladie Margaret, Countesse of Darbie*;" and therein seems to refer to Salter's "*Mirror of Modestie*," observing, "I excuse my selfe with the answere that Varro made when he offred Ennius workes to the Emperour: I give you, quoth he, another mans picture, but freshlie flourished with mine owne coulours." Here, too, he calls his own production the "*Mirroure of Chastitie*," as if at that time he meant to avoid the title Salter had previously chosen; and he afterwards varies it again, calling his performance "*A princelie Mirroure of peerelesse Modestie*." We are not about here to enter into a particular examination of Greene's little volume, but as it was one of his earliest productions, we will quote a sentence or two from it, in order to show that, even at that date, his style was in a manner fixed, and such as he afterwards very much adhered to.

"Nowe, Susanna seeking oftentimes to be solitarie, whither to muse upon hir worldlie businesse, or to meditate upon some heavenlie motions, I know not, but it was hir custome continuallie about noone to walke into hir husbandes garden, which was heard adjoining to the house, and most pleasantlie scituate, seeming a second paradise, for the most fruitefull trees and flagrant flowers that there passing curiouslie were planted. These two elders, seeing hir dailie to passe awaie the time with walking in that pleasant plot, noting the exquisite perfection of hir bodie, and how she was adorned with most singular gifts of nature, began to fixe their eies uppon the forme of hir feature, and to be snared within the fetters of lust: lascivious concupiscence had alreadie charmed their thoughts, and they were droonken sodenlie with the dregs of filthie desire: they were scorched with the beames of hir beautie, and were inflamed towards hir with inordinate affection: fond fancie had alreadie given them the foyle, and their aged haire yeelded unto vanitie, so that they tourned awaie their minds from God, and durst not lift uppe their eies to heaven, least it should be a witnesse of their wickednesse, or a corasive to their guiltie conscience; for the remem-

braunce of God is a terrour to the unrighteous, and the sight of his creatures a stinge to the minde of the reprobate."

In this strain he goes through the incidents of the story, never pausing to check the luxuriance of his expressions, or the indelicacy of his descriptions, adapting his story to the approbation of the more severe, and his style to the gratification of his younger readers.

Mr. Dyce, in his account of Robert Greene prefixed to his Works, p. xxxiv., tells us (as before noticed, Vol. I. p. 336) that "the date of the earliest of his publications yet discovered is 1584." It is not easy to reconcile this statement with the date of Greene's "Mamillia," which was printed in 1583, 4to. At that time he called himself only "graduate in Cambridge," so that he had not then become, as he did soon afterwards, also a graduate of Oxford. According to the excellent authority of Messrs. Cooper (*Ath. Cantabr.* ii. 127), Greene took his degree of M.A. at Clare Hall in 1583, having been matriculated on 26th Nov. 1575 at St. John's. As early as 20th March, 1581, he had written a ballad entitled, "Youth seeing all his ways so troublesome, abandoning virtue and leaning to vice, recalleth his former follies with an inward repentance." In the entry of it at Stationers' Hall his Christian name was not inserted, and "By Greene" was interlined, as if the fact had been subsequently ascertained. This information also will be new to Mr. Dyce, who, as he mentions Greene's "Mamillia," 1583, committed a mere oversight when he asserted that the earliest of Greene's known publications was in 1584.

SAMPSON, THOMAS.—Fortunes Fashion, Pourtrayed in the troubles of the Ladie Elizabeth Gray, wife to Edward the fourth. Written by Tho. Sampson.—London, Printed for William Jones, and are to be sold at his shop at White-crosse streete end by the Church. 1613. 4to. 24 leaves.

The worst thing about this poem is its title, for it is by no means a contemptible piece of versification, in six-line stanzas. More than three copies of it have not survived, and though the facts are mainly derived from Stow and other chroniclers, they are not unpoetically narrated, and it was expedient that some facts should be historically stated. That Sampson did not slavishly follow authorities is evident, when we find that he makes the Queen entirely acquit her husband of infidelity

as regards Jane Shore and others. Of the author nothing is known, but he dedicates his work to his "many waies indeered friend Mr. Henry Pilkington of Gadsby in the county of Leicester, gentleman," and expresses his conviction that the name of that friend will shield his work "against the many find-faults that this age is pestered with." To this is added a historical "Argument," and the poem opens with these stanzas :—

"Sometime I was, unhappie was the time
Wherein I livd, and never tasted joyes
That did not wither ere they were in prime;
Honors are such uncertaine fading toyes.
I was king Edwards wife, a wofull Queene,
As in this history may plaine be seene.

"O, had my love in my first choice remaind,
How happie had I bene, from grieve how free!
Of wofull haps I never had complaind,
But that must needs be that the fates decree.
The Cottage seated in the dale below
Stands safe, when highest towers do overthrow."

The Queen afterwards bitterly laments the loss of her first husband "slain on Henry's part," but observes that Cupid having another dart for her, she became the wife of Edward IV. Of king-maker Warwick she says, that he was

"A valiant Knight and fortunate in warre,
Ulysses-like for prudent policie;
Yet this did all his other vertues marre,
And was a blot to his posteritie,
That right or wrong, he car'd not how it was,
But as he would so things should come to passe."

To the birth of Edward V., under circumstances of much sorrow and deprivation, she thus adverts :—

"Where was my cloth of state, my canopie,
Ladies of honor to attend my will?
Where my rich hangings of rare tapestrie,
The stateliest banquets that device or skill
Could set before us? where the songs of mirth
To tell the world we joy'd a Princes birth?"

Although he touches upon many points that had found their way to the stage in the most popular drama of the day, Sampson never alludes to Shakespeare and to the applauses he was obtaining; in this respect pursuing a very contrary course to that which Christopher Brooke had taken in his very able poem "The Ghost of Richard the Third" (see Vol. I. p. 91). Thomas Heywood also had produced an excellent play upon the same incidents treated in Sampson's performance, but that also he passes over without notice. Of Richard the Third and his usurpation he thus speaks :—

"When thus the Boare had seiz'd into his hand
 Them whom he thought were objects in his way,
 He did not long in doubtfull censure stand,
 But fell to action without all delay;
 Foreknowing well that he that acts an evill
 Must neither thinke on God, nor feare the Devill. * * *

"Then did usurping Richard claime the Crowne;
 And by the help of Buckingham he gain'd
 The regall Seate, not caring who went downe
 So he might hit the marke whereat he aim'd.
 The Crowne by bloud and tyrannie he won,
 To friend or foe regardlesse what was done."

In spite of the marriage of her daughter with Richmond, after the battle of Bosworth, the Queen complains that in the second year of the reign of Henry VII. she was deprived of most of her lands and revenues, and was dismissed to end her days in the Abbey of Bermondsey. It does not appear, until very near the conclusion of the poem, that Sampson was prompted in its contents by a vision with which he was favoured by the dead Queen; and then we learn, on her own authority, that she had reserved wealth sufficient for the foundation of Queen's College, Cambridge. Just before the close the writer introduces some well-worded, but not very novel, reflections upon the decline of greatness, among which is the following, referring to a remarkable saying by the predecessor of James I. :—

"If such the world in former times hath beene,
 That highest states most subject were to fall,
 How true said she that late was Englands Queene,
 When she her selfe at that time was in thrall,
*Loe! yonder milk-maid lives more merrily
 Then I that am of noble progenie."*

Opposite the above Sampson put the subsequent note in his margin :
 "It was the saying of Queene Elizabeth, when she was prisoner in the time of Queen Mary." The chief fault of his production is that it is too prosaic; but our notion is that the author was an old man at the time he wrote, and that he bore too much in mind similar heavy narrations in "The Mirror for Magistrates," which had been reprinted, with important additions by Richard Niccols (see this Vol. p. 32, &c.) only three years before.

SAVILE, HENRY.—A Libell of Spanish Lies: Found at the Sacke of Cales, discoursing the fight in the West Indies twixt the English Navie, being fourteene Ships and

Pinasses, and the fleete of twentie saile of the king of Spaines, and of the death of Sir Francis Drake. With an answere briefly confuting the Spanish lies, and a short relation of the fight according to truth, written by Henry Savile Esquire, employed Captaine in one of her Majesties Shippes, in the same service against the Spaniard. And also an Approbation of this discourse by Sir Thomas Baskerville, then Generall of the English fleete in that service: Avowing the maintenance thereof, personally in Armes against Don Bernaldino, if hee shall take exceptions to that which is heere set downe, touching the fight twixt both Navies, or justifie that which he hath most falsely reported in his vaine printed letter. proverb. 19. ver. 9. A false witnes shall not bee unpunished, and he that speaketh lies shall perish.—London Printed by John Windet, dwelling by Pauls Wharfe at the signe of the Crosse Keyes, and are there to be solde. 1596. 4to. 26 leaves.

There are two copies of this very rare historical tract in the British Museum, both imperfect, one of them wanting the four last pages, the other having lost half a leaf, while the marginal notes are cut into. There is also a copy in the Bodleian Library: that from which the above title is transcribed is therefore the fourth. It has a woodcut of a sphere at the back of the title-page, and of a ship in full sail on the last leaf.

The most interesting portion of it relates to the acts and ends of those two great naval heroes Sir Francis Drake and Sir John Hawkins, both of whom died in the course of the voyage to which the tract applies. The origin of the publication appears to have been this:—At the siege and sack of Cadiz, under the Earl of Essex and others, a Spanish printed letter from Don Bernaldino Delgadillo de Avellanado to Dr. Peter Flores, “President of the Contraction House for the Indies,” fell into the hands of the English; and it was found to give a most false account of an engagement, or engagements, with the English fleet in the West Indies commanded by Drake and Hawkins. Capt. Savile undertook to answer it, denying or refuting the “lies” seriatim,

and stating what he asserted and knew to be the truth. These "Spanish lies" appear to have been six in number, all separately stated and exposed in the tract, followed by an account of "the meeting of our English Navie and the Spanish fleete, and the order of our encounter;" and this again by "Thomas Baskerville, Knight, his approbation to this Booke," where he maintains the truth of all that Savile had written, and challenges the Spaniard to single-combat, if he persevered in his falsehood.

The Spaniard in his printed letter had stated, among other things, that Sir Francis Drake had died "for grief that he had lost so many barks and men:" Savile denies that he had lost more than one small pinnace, and thus proceeds: "This, I think, in wise men's judgements, will seeme a seely cause to moove a man [to] sorrowe to death. For true it is, Sir Fraunces Drake dyed of the Flixie, which hee had growne uppon him eight daies before his death, and yeelded up his spirite, like a Christian, to his creatour quietly in his Cabbine. And when the Generall shall survey his losses, he shall finde it more then the losse of the English, and the most of his destroyed by the bullet: But the death of Sir Fraunces Drake was of so great comfort unto the Spaniard, that it was thought to be a sufficient amendes, although their whole fleete had been utterly lost."

As to the place where Drake expired Savile says, just before the the above, in answering the first lie: "For it had been sufficient to have said that Fraunces Drake was certainly dead, without publishing the lye in print by naming Nombre de Dios: for it is most certaine Sir Fraunces Drake dyed twixt the Island of Scouda and Porte-bella. But the Generall being ravished with the suddaine joy of this report, as a man that had escaped a great daunger of theemie, doeth breake out into an insolent kind of bragging of his valour at Sea, and heaping one lye upon another, doth not cease untill he hath drawne them into sequences, and so doth commende them unto Peter, the Doctor, as censour of his learned worke."

The pamphlet does not seem a very successful answer, and Savile commits the error of magnifying the Spanish mis-statements into needless importance. The letter of Don Bernaldino, which is given in Spanish and English, seems, in our day, hardly worth the notice that is taken of it; but at that date the death of Drake, and the real cause of it, were attracting unusual interest and attention. Sir John Hawkins had been treasurer of the Navy, and several of his official letters are extant: one of them, dated 1583, is before us.

SAVIOLO, VINCENTIO. — Vincentio Saviolo his Practise. In two Bookes. The first intreating the use of the Rapier and Dagger. The second, of Honor and honorable Quarrels. Both interlaced with sundrie pleasant Discourses, not unfit for all Gentlemen and Captaines that professe Armes. At London, Printed for William Mattes, &c. 1595. 4to. 152 *leaves*.

This is the work to which Touchstone in "As you like it," A. v. Sc. 4, makes such obvious allusion, his reference being to that division which is headed "Of the manner and diversitie of Lies." These are, "Lies certaine;" "conditional lies;" "lies in general;" "lies in particular;" and "foolish lies."

It appears that Saviolo was an Italian fencing-master, born at Padua, patronized and employed by Lord Essex. In the address "to the Reader," which succeeds the dedication, he speaks of his foreign birth and travels. "The first book," which is conducted in dialogue, is furnished with a number of woodcuts, perhaps from Italian designs, to illustrate the employment of the rapier and dagger.

The whole is dedicated to the Earl of Essex, the author professing to have been "bound by the bounty" of "the English Achilles." He laments that he had not "copie [*i. e.* plenty] of English to have expressed his meaning as he would."

"The second book" has a separate preface, in which the author apologizes for his insufficiency, and it bears the date of 1594, the year, perhaps, in which it was originally intended to bring out the whole work. The last chapter relates to "the nobility of Women," which no doubt was introduced for the sake of the panegyric upon Queen Elizabeth, with which it enabled Saviolo to conclude.

SAXONY, THE DUKE OF.—A Defiance to Fortune. Proclaimed by Andrugio, noble Duke of Saxony, declaring his miseries, and continually crossed with unconstant Fortune, the banishment of himselfe, his wife and children. Whereunto is adjoyned the honorable Warres of Galastino, Duke of Millaine, in revenge of his wrongs, upon the trayterous

Saxons. Wherin is noted a myrrour of noble patience &c. Written by H. R. — Printed at London for John Proctor, and are to be sold at his shop upon Holborne bridge. 1590. 4to. B. L. 16 *leaves*.

What is most remarkable about this romance is that the narrative is very continuous, regular, and not uninteresting. The adventures of the hero are not extravagant, nor improbable, and the story has no connexion with celestial or diabolical agency: in fact, it is a mere prose novel, not ill-calculated to give entertainment to the readers of such incidents. At the same time the style offers nothing noticeable, and we have no suggestion to make as to the ownership of the initials H. R. upon the title-page, and at the end of the dedication "to the worshipful William Borough, Esquire, comptroller of her Majesties Navy." He had been an officer of distinction in the Queen's Fleet, and in 1583 had been very successful against the pirates who at that date infested the English seas. Stow's *Ann.* edit. 1605, p. 1175.

H. R. tells the "courteous Reader" that he had published his work, most unwillingly, at the instance of friends, who made him seem as bold as the craven, in one of the battles of Edward III., whose courageous horse, against the will of the rider, carried him into the thickest of the encounter. Here H. R., nevertheless, promises to finish the subject he had thus commenced; but we never hear more of Andrugio, Duke of Saxony, the hero, or of his wife Susania, the daughter of a miller, who had tended him when wounded and left for dead by banditti. The writer is an imitator of Greene, especially in the extemporal invention of stones, birds, fishes, &c., that would answer his purpose in a simile:—thus we have "the stone quacious that freeseth within when it fryeth without," and "the hawke that will never be called to that lure, wherein the pennies of a Camelion are pricked." It is the first and only time we hear that a chameleon was then clothed with feathers.

It is useless to pursue in any detail the progress of the story; but after Andrugio has fallen in love with Susania, he is sent by his father to the University of Sienna, where he forms a friendship with the heir to the Duke of Milan: and here we may remark upon the utter disregard of geographical correctness, for Saxony, to the Dukedom of which Andrugio soon succeeds, is represented as contiguous to the Dukedom of Milan; and when the hero is expelled from his territory

by two usurpers, those usurpers are overthrown and suppressed by Galastino of Milan, Andrugio's faithful friend. Galastino also preserves the lives of Andrugio's wife and children; and after various adventures conquers the Dukedom of Saxony for Alphonsus, the son of Andrugio and Susania. The author hardly supports the dignity of his hero, for he makes him fly from his enemies and hide from them in a wood for the space of thirteen years, while his wife is lamenting his loss, and while his son Alphonsus is making rapid progress to manhood. This part of the narrative ends with the restoration of Susania and Alphonsus, before anything has been heard of the retreat of Andrugio, who has taken upon himself the life, if not the habit of a hermit. The following passage, where the Duchess Susania is watching and waiting for the preparations of Galastino for the recovery of Saxony, may be taken as a fair specimen of the writer's style as a novelist:—

“The Duchesse, for whose sake those preparations were made, conceived such joy at the same, that she thought every moneth a yeare and every day a moneth, until she saw to what happy end the Dukes pretended journey would happen unto, often commending in her heart the faithfulness of the Duke of Millaine to his friend. In recounting whereof she shed many bitter teares for Andrugio, her beloved lord and husband, sometime exclaiming against the Gods and men for his losse who so dearly she loved. The remembrance of whom was likely divers times to bereave her of life; yet in the midst of her sorrowes, when she beheld the yoong Prince, a lively picture of the exiled Duke, how often with sweet imbracings would she kisse the tender youth, bathing his tender cheeks with teares, distilling in abundance thorow extreame grieffe of heart from her eies, hoping yet, before death should shut those eyes of hers, to see him and once again to enjoy his companie.”

The story, as far as it goes, may be said to be divided into two portions: 1. that part of it which relates to the early life of Andrugio and the usurpation of his dukedom; 2. that which belongs to the wars of Galastino, entirely undertaken to revenge his friend upon his triumphant enemies. In the latter the hero has nothing to do; but we may more than guess that, in the sequel of the narrative (which has not reached us, if it were ever printed) Andrugio came forth from his solitude; and, while disguised and unknown, importantly contributed to the victory which restored him, in the end, to his dukedom. The great fault of the piece is the tedious length of some of the speeches, but this was a defect belonging to all romance writers of the period: they caught it chiefly from the old “*Amadis de Gaule*,” but it is nowhere more apparent than in some of Robert Greene's pieces, where the characters patiently argue every question, *pro* and *con*, and, even then, sometimes arrive at no conclusion.

SCHOOL OF SLOVENRY.—The Schoole of Slovenrie: or Cato turnd wrong side outward. Translated out of Latine into English verse, to the use of all English Christendome, except Court and Cittie. By R. F. Gent.—London Printed by Valentine Simmes &c. 1605. 4to. 79 leaves.

Very few copies of this translation exist, but one, we are informed, bears the date of 1604. Of the translator nothing is known but what he himself tells us in his Epistle "To all that can write and reade and cast accompt," which follows the title-page. "In the minority of my grammar-schollership (he states), I was induced by those, whom dutie might not withstand, to unmaske these Roman manners, and put them on an English face * * *. The truth is, this translation was halfe printed ere I knew who had it: so that, *quo fata trahunt*, without prevention or correction, the fooles bolt must needes be shot." Afterwards he excuses himself farther by stating, that "it is a punies translation only;" and, soliciting indulgence for the species of verse he chose, viz., lines of fourteen syllables each, and supporting himself by the authority of Golding, and Phaer and Twyne, who had rendered Ovid and Virgil "into as indigest and breathlesse a kind of verse." This epistle is subscribed "R. F. Gent. and no more," as if the author might have been more had he wished it. The initials are not those of any known author of the period, excepting Francis Rous, provost of Eton, who published "Thule, or Vertues Historie," in 1598, and is not very likely to have had anything to do with this translation.

All the rest of the production is translation, and in verse, commencing with "the Preface of Frederike Dedekind, to maister Simon Bing, Secretarie of Hassia," which fills thirteen widely printed pages. When Swift wrote his "Directions to Servants," as well as his "Polite Conversation," he evidently had the original of this book in his mind: it was printed in London, 12mo., 1661, under the title of "*Grobianus et Grobiana, de Morum Simplicitate Libri tres*." It is not at all likely that R. F.'s translation had ever been met with by Swift, but another, printed at London in 1739, was expressly dedicated to him. The original was published in a complete shape at Frankfort in 1584, but parts of it had previously appeared in 1549, 1552, and 1558.

Dr. Nott does not seem to have been aware, when he wrote the note on a passage in his reprint of Dekker's "Gull's Hornbook," 1609, p. 4, that an English version of "Grobianus et Grobiana" had appeared in

print only four years earlier: Dekker's obligation to it is pointed out in Vol. I., p. 206. The work before us consists of three books, divided into thirty chapters.

What follows will show the general style in which R. F. executed his task, although a good deal of grossness is here and there to be complained of, fully warranted, however, by his original. It is from Book II. Chapter 2, entitled, "What manners and gestures the guest ought to observe in eating :"—

"As soone as ere thou spi'st some dishes on the table stand,
Be sure that thou, before the rest, thrust in thy greedie hand.
Snatch that you like ; I told you so before—you know it well :
It is but labour lost that I againe the same should tell.
That which I once have told to you you never should refuse,
But in each place and companie you boldly must it use.

"And whatsoever meate your hoste unto the boorde doth send,
Although you cannot choose but very much the taste commend,
Yet finde therein something or other that mislikes your minde,
And, though it can deserve no blame, be sure some fault to finde.
'This is too salt, and this too fresh, and this is too much rost ;
This is too sowre, and this too sweete: your cooke's too blame, mine host.'
And speake so lowde that all may heare thee which are then in place,
For by this meanes thou maist in jeast the carefull cooke disgrace.
And by this tricke thou wilt deserve a civill yonker's name,
And happy is he nowadayes which can attaine such fame. * * *

"When thou art set, devoure as much as thou with health canst eate ;
Thou therefore wert to dinner bid, to helpe away his meate.
Thrust in as much into thy throate as thou canst snatch or catch,
And with the gobbets which thou eatst thy jaws and belly stretch.
If with thy meate thou burne thy mouth, then cloake it craftely,
That others may, as well as thou, partake that miserie.

"To throw thy meate from out thy mouth into the dish againe
I dare not bid thee, for it is too clownish and too plaine."

Such, however, was not Dr. Johnson's advice, nor his practice : Dedekind's hero came within the Doctor's class of "fools who would have swallowed it."

We make another extract from Chapter 7 of the same Book, where the author describes what ought to be the conduct of a man of spirit and promise, who, with his companions, has freely partaken of any intoxicating beverage :—

"And if you heare that any man is gone unto his bed,
Because the wine had long before (poore man !) possest his head,
Then have a care that from his bed you straitway call him backe,
And make him come perforce, although his garments he do lacke:
And then beginne afreshe great store of strongest wine to take,
And drinke it off, therewith thy selfe more pleasant for to make.
Then break the pots and windows all: this cannot much offend,
For this next day the glazier shall have something for to mend. * * *

Upon the benches and the tables boldly thou maiest go;
 Nay, which is more, I give thee leave all these to overthrow :
 In briefe with formes throwne up and downe thou oughtst the harth to breake,
 Before one word of thy departure thou beginst to speake."

The work ends on sign. S 4 b, with "the Author's Conclusion to Master Simon Bing, wherein he showeth all the intent and practise of this present worke."

SCOTT, THOMAS.—*Philomythie or Philomythologie*, wherin outlandish Birds, Beasts and Fishes are taught to speake true English plainely. By Tho. Scott, Gent. &c.—London for Francis Constable &c. 1616. 8vo. 89 *leaves*.

This is the first edition of a curious, but not very intelligible book: the author seems to have been so fearful lest his satire should be considered personal and individual, that ambiguity often renders him incomprehensible. The present copy differs from some others in the circumstance that, the second title-page, on sign. F 2, "Certaine Pieces of this Age paraboliz'd," is dated 1615, and not 1616. The first title-page is engraved by R. Elstracke; and in an address "to the Reader," (which follows "Sarcasmos Mundo" and other preliminary poems) we meet with the following mention of Spenser:—

"If Spenser were now living to report
 His Mother Hubberts tale, there would be sport
 To see him in a blanket tost, and mounted
 Up to the starrs, and yet no starre accounted."

This shows clearly that Spenser by his "Mother Hubberd's Tale" had given such offence, that, had he been living in 1616, he would have run the risk of being "tossed in a blanket." It seems probable that it was "called in" on account of the severity of its satire, and personal allusions; but a question has arisen whether a notice of the "Tale of Mother Hubburd" in "The Ant and the Nightingale," 1604, which unquestionably was highly disapproved, applies to Spenser's satirical apologue, or to some tract published under nearly the same title. The reason for the latter opinion is that, as "Mother Hubberd's Tale" has come down to us, it contains nothing about "rugged bears," or "the lamentable downfall of the old wife's platters." This is true; but that may have been the very part of the poem which most offended, and was therefore afterwards erased by Spenser. Still, we are of opinion that

the writer of "The Ant and the Nightingale" did not refer to Spenser, but to some imitator; and we are confirmed in this belief by a second allusion to "Mother Hubbard" in another tract which the same author, T. M., also printed in 1604, called "The Black Book," which contains the following words: "And to confirm this resolution the more, each slipped downe his stocking, baring his right knee, and so began to drinke a health halfe as deepe as Mother Hubburds cellar, that *she was called in for selling her working bottle-ale to bookbinders, and spurting the froth upon Courtier's noses.*" Here again there is nothing of the kind in Spenser's "Mother Hubbard's Tale;" and we may conclude, with tolerable certainty, that some lost publication, with a title similar to that of Spenser, and purposely adopted for the sake of his popularity, was intended by T. M.

Scott professes himself afraid to follow the example of Spenser. The second portion of his work contains four emblematical engravings, which may also doubtless be assigned to Elstracke. The most remarkable poem is entitled "*Regalis Justitia Jacobi*," in which Scott celebrates the impartial justice of King James, in refusing to pardon Lord Sanquhar, or Sanquier, for the deliberate murder of Turner, the celebrated fencer, in 1612, as may be seen in Wilson's History of that reign. Turner had himself killed an adversary named Dunn in 1602, by piercing him to the brain through the eye, (see Hist. Engl. Dram. Poetry I., 326) and the animosity of Lord Sanquhar was occasioned by the loss of an eye while fencing with Turner. Scott alludes as follows to these incidents:—

"This silly Fencer, in his ignorance bold,
Thinks his submissive sorrow will suffice
For that unhappy thrust at Sanquier's eyes;
And, begging pardon, seemes to have it then.
What foole dares trust the unseal'd words of men?
Yet Turner will: a reconciled foe
Seemes a true friend to him would have him so.
He thinks (now Dunne is dead) to die in peace,
But blood cries out for blood," &c.

On p. 126 is a blank for some part of the copy which the printer had lost, "the Author being far from London," but it is promised that the defect shall be supplied in the next impression. The second edition did not make its appearance until 1622, and there was a third in 1640. The author's style is diffuse and wordy, and his satire, where it is intelligible, far from pungent.

SENECA, L. A.—L. A. Seneca the Philosopher, his Booke of Consolation to Marcia. Translated into an English Poem. —London. Printed by E. P. for Henry Seile &c. 1635. 4to. 24 *leaves*.

This production has been attributed to Sir R. Freeman, but erroneously, for an existing copy has a special dedication to the Earl of Bridgewater, subscribed "Most devoted to your Vertues, R. C.," the letters R. C. being MS., and the whole leaf containing the dedication being specially prefixed to the book, and of a larger size. The initials are added in MS., probably because the writer originally meant his work to be entirely anonymous, and not even thus far to subscribe the dedication. The following is a part of this unpublished address:—

"How well your life doth hit the triple white,
Whose goodnesse, gravenesse, greatnesse all delight.
May that bright name shine uneclipsed here,
Whom all his Country justly holds most deere!"

At the back of the title-page the translator requests the reader not to mar his verses in the reading, and whoever R. C. might be, he writes with considerable facility: he thus commences his tenth chapter:—

"These goods of fortune that about us shine,
As children, honours, riches and a fine
And noble wife, fair palaces, and store
Of suitors, that attend us at our doore,
With all things else that are from fortune sent,
Are ornaments, not given us but lent.
Our scene therewith is for the time adorn'd,
Then to the owners backe they are return'd:
Some stay a day, some more, few to the end.
We cannot boast them ours what others lend.
The use is ours during the owners will:
What's borrow'd for uncertaine time must still
Be ready without strife to be repay'd:
No debtor should his creditor upbray'd."

Thomas Lodge translated the whole of Seneca, 1614, folio, and the copy he presented to his friend Dekker is now before us.

SERVINGMEN.—A Health to the Gentlemanly profession of Servingmen: or the Servingmans Comfort: with other thinges not impertinent to the Premisses, as well pleasant as profitable to the courteous Reader.

*Felix qui socii navim periisse procellis
Cum vidit in tutum flectit sua carbasa portum.*

—Imprinted at London by W. W. 1598. 4to. B. L.
37 leaves.

This is an important Shakespearian tract, of which we only know of one or two copies. Its connexion with our great dramatist's works was pointed out by Dr. Farmer many years ago, and there can be no doubt that the same joke, and in nearly the same terms, is found both in the tract under consideration, and in "Love's Labours Lost," A. iii. sc. 1. The coincidence has been mentioned in every annotated edition of the comedy.

The initials at the end of "The Epistle to the gentle Reader, of what estate or calling soever," would point to either Jervis Markham or John Marston; but to the first they cannot belong, because he had commenced author in 1595, and J. M. tells us that this "Health to the gentlemanly profession of Servingmen," 1598, was his earliest production, "being *primogeniti*—the first batch of my baking." Marston may indeed have been the writer of it, but it is very unlikely, even supposing the character of a Servingman, in which it is written, to have been merely assumed: his "Pygmalion's Image and Certain Satires," however, came out with the same date of 1598. We do not believe that it was by either Markham or Marston, but by some clever author with the same initials, who was not what he pretends to be, when he assures us that he received "five marks and a livery" annually, as the ordinary wages of a man-servant.

His style is a little rambling and diffuse, but lively and unpretending; and in the outset he undertakes a three-fold task, first, "to what end it [*i. e.* servingmanship] was ordained:" secondly, "how flourishing was the prime of this profession:" and thirdly, "the ruin and decay of this ancient building." He does not do much towards the performance of the second part of his title-page, "the Servingmans Comfort," because throughout, and especially at the close, he shows his unhappy state of dependence, and his final neglect and misery. He mentions the gentlemanlike qualifications for a worthy attendant upon a man of wealth and rank, and insists that "the Clowne, the the Sloven, and Tom Althummes are as farre unfit for this profession, as Tarletons Toys for Paules Pulpit." In one place J. M. thus describes the duties of a servingman:

"The gentleman receaved even a gentleman into his service, and therefore

did limit him to no other labour then belonged to him selfe, as to helpe him readie in the morning, to brush his apparel, Cloake, Hatte, Girdle on other garment, trusse his poyntes, fetch him water to wash and other such like necessities. His Maister thus made ready, yf it pleased him to walke abroad, then to take his liverie and weapon to attende him, being himselfe ready, handsome and well appoynted: at his returne, yf it pleased him to eate, then with all diligence decently and comely to bring his meate to the table, and thereon in seemely sort being placed, with a reverend regarde to attende him, placing and displacing dysshes at the first or seconde course according as occasion shall serve, tyll time commaunde to take away: which done, grace sayd, and the table taken up, the plate presently conveyed into the pantrie, the Haul summons this consort of companions (upon payne to dine with Duke Humfrie, or kisse the Hares foote) to appeare at the first call, where a song is to be sung, the undersong or holding whereof is, *It is merrie in Haul when Beardes wagge all.*"

One point he presses strongly is the ruin of the servingman's profession in consequence of the death of Liberality, whom he personifies; and he introduces a clever poem upon the subject, from which some stanzas might perhaps be advantageously omitted, but which we prefer to give entire, as we are not aware that it has ever been extracted, or even mentioned:—

"Cease, Sunne, to lende thy glorious shine,
Moone, darkned be as cloudy night;
Starres, stay your streaming lights divine,
That wonted were to shine so bright:
Weepe, woofull wightes, and wayle with me
For dead is Liberalitie!

"You, Fire, Water, Earth and Ayre,
And what remaynes at your commaunde
Foules, Fysh or els be fyld with care,
And marke the summe of my demaund:
Weepe, weepe, I say, and wayle with me
For dead is Liberalitie.

"You silver streames that wont to flow
Upon the bankes of Helicon;
You sacred Nymphes, whose stately show
Bedimmd the bright of Phaeton;
Weepe, weepe, I say, and wayle with me
For dead is Liberalitie.

"If Due-desert to Court resort,
Expecting largely for his payne,
The Prince he findes then alamort,
No love, his labour is spent in vayne:
May he not then come wayle with me?
Yes; dead is Liberalitie.

"The paringes from the Princes fruite,
That sillie groomes were wont to feede,
Now Potentates for them make suite,
True Gascoine sayth, the Lord hath neede.
Weepe, therefore, weepe, and wayle with me,
For dead is Liberalitie.

"The Courtly crew of noble mindes
 Would give rewarde for every legge:
 To crouch and kneele now duetie bindes,
 Though Suitor nought but right doth begge:
 Weepe, therefore, weepe, and wayle with me,
 For dead is Liberalitie.

"When Countreys causes did require
 Each Nobleman to keepe his house,
 Then Blewcoates had what they desyre,
 Good cheare and many a full carouse:
 But now, not as it wont to be,
 For dead is Liberalitie.

"The Haul boordes-ende is taken up,
 No dogges do differ for the bones;
 Blacke Jacke is left, now glasse or cup:
 It makes me sigh with many grones,
 To thinke what was now thus to be
 By death of Liberalitie.

"Where are the Farmes that wont to flye
 Rent-free by service well deserved?
 Where is that kinde Annuitie,
 That men in age from want preserved?
 What, do you looke for wont to be?
 No, dead is Liberalitie.

"What Squire now but rackes his rentes,
 And what he hath who will give more?
 The giffe gaffe promise he repentes:
 The Lord hath neede, surceasse therefore.
 Weepe, weepe, for now you well may see
 That dead is Liberalitie.

"The golden worlde is past and gone,
 The Iron age hath runne his race:
 The lumpe of Lead is left alone
 To presse the poore in every place:
 Nought els is left but miserie,
 Since death of Liberalitie.

"Weepe, weepe, for so the case requires;
 The worlde hath lost her second Sunne:
 This is the summe of my desires,
 To ende where earst I have begunne.
 Even still I say, Come wayle with me
 The death of Liberalitie.

J. M. gives us another and much shorter song on a favourite subject, the decay of hospitality, from which we extract only the concluding stanza:—

"And where the Porters lodge did yeelde beefe bread and beere,
 The Kitchen, Haul and Parlor to[o] now wantes it twice a yeere:
 Now Servingmen may sing, adue you golden dayes!
 Meere miserie hath taken place where plentie purchast prayse."

He then subjoins the anecdote about "guerdon" and "remunera-

tion," which we need not repeat, seeing that it has been so often printed, and towards the conclusion he despondingly asks what a Servingman is to do in his extremity?

"What shall he then do? Shall he make his appearance at Gaddes Hill, Shooters Hill, Salisbury playne or Newmarket heath, to sit in commission and examine passengers? Not so, for then yf he mistake but a worde, "Stande" for "Goodmorow," he shall straight, whereas he did attende, be attended with more men then his Maister kept, and preferred to a better house then ever his father buylded for him, though not so holsome."

Finally, he prints as prose the old saying which in fact is verse:—

"A Bakers wyfe may byte of a bunne,
A Brewers wyfe may drinke of a tunne,
And a Fishmongers wyfe may feede of a Cunger,
But a Servingmans wyfe may starve for hunger."

In close connexion with this subject we may here refer to a very scarce poem by a person who subscribes himself William Bas, and who was perhaps the father of the William Basse, whose "Great Brittaines Sunnes-set," 1613, we have reviewed in our first Vol. p. 64. The two were clearly not the same person, nor is the style of the one at all like that of the other: William Bas, as he spells his name, published in 1602, 4to., "Sword and Buckler or the Serving-mans Defence," in six-line stanzas, easily as well as pointedly written, and with much the same purpose as the prose tract of J. M. which preceded the poem by four years: Bas, too, like J. M., professes to be in service, and to show the similarity of some of the ideas in the one and in the other, we will quote only a couple of stanzas: William Bas says:—

"But in these times (alas, poore serving-men)
How cheape a credit are we growne into!
With what enforcing taxes, now and then,
This envious world doth our estates pursue!
How poore, alas! are we ordained to be,
How ill regarded in our povertie!

"What duty, what obedience daily now
Our hard commanders looke for at our hands!
And yet how deadly cold their bounties grow,
And how unconstant all their favour stands!
How much we hazard for how little gaine,
How fraile our state, how meane our entertaine!"

There are seventy-five such stanzas in the whole, and they are not dedicated to any great man of the day, but "to the honest and faithful Brotherhood of True-hearts, all the old and young Serving-men of England:" this address is in five stanzas, signed William Bas, and there are two others "to the Reader."

SHAKESPEARE, WILLIAM.—*Lucrece*.—At London, Printed by
N. O. for John Harison. 1607. 8vo. 32 *leaves*.

This is the fourth known edition of Shakespeare's "*Tarquin and Lucrece*:" the first appeared in 1594; the second in 1598; the third in 1600. Malone mentions that he had also "heard of editions in 1596 and 1602," but their existence is more than doubtful, for no copies with such dates have ever been brought to light. He tells us that all the copies, after that of 1594, were in sexto-decimo (Ritson, *Bibl. Poet.* 329, asserts that the edition of 1598 is in 4to.), but in fact the size is 8vo. Mistakes of the kind have been made, with respect to other productions, by not attending to the circumstance that the old folio, quarto, and octavo were of the size of foolscap, or, as Thomas Nash calls it in his "*Have with you to Saffron-Walden*," of "pot-paper," folded more or less frequently. The signatures of the edition in our hands show the error.

It is also stated by Malone (*Shakesp. by Boswell*, XX. p. 100), that the edition of 1607 is "the most correct of all those that preceded;" but he should have remarked, nevertheless, that it and "those that preceded" were printed for the same stationer or bookseller as the earliest copy of 1594, to whom it was entered on the Stationers' Books on the 9th of May of that year, under the title of "*The Ravyshment of Lucrece*." The edition of 1607 was also the last published during the life of the author, unless we suppose one of 1616 (printed by T. S. for Roger Jackson) to have come out before the 23rd of April in that year. Malone adds, that the "more modern editions" "appear manifestly to have been printed from that of 1607;" but in his notes to the poem he has failed in establishing this position, and a correct examination shows some important variations. Thus, on sign. A 5, b, we have these lines in the edition of 1607 before us:—

"Till sable night, *mother* of dread and feare,
Upon the world dim darknesse doth display,
And in her vaulty prison *stowes* the day;"

which precisely accords with the copy of 1594; while in those of 1616, 1624, &c. the passage stands thus:—

"Till sable night, *sad source* of dread and feare,
Upon the world dim darkness doth display,
And in her vaulty prison *shuts* the day."

Malone must have collated very carelessly; for, in reference to the

last line of the fifth stanza of the poem, he tells us that all the "modern editions," varying from the "old copy," read—

"From thievish *cares*, because it is his own,"

when in the edition before us, as well as in that of 1624, it stands as in the "old copy :"—

"From theevish *eares*, because it is his owne."

Again, Malone asserts that the modern editions close the twenty-third stanza thus :—

"To slanderous tongues and wretched hateful *lays* ;"

whereas, in fact, in the copies of 1607 and 1624, the line stands,—

"To sclanderous tongues & wretched hatefull *daies*."

The edition of 1607 sometimes restores the old reading of 1594, which had been corrupted in the two intermediate impressions, and the following is an instance. The line,—

"O, that *prone* lust should stain so pure a bed,"

is changed in the copy of 1600 to,—

"O, that *proud* lust should stain so pure a bed,"

and restored in the edition of 1607 to the true text of the author : in some subsequent impressions the epithet *prone* is changed to *fowl*. On sign. C 7, edit. 1607, is this passage :—

"No man *inveighe* against the withered flower,
But *chide* rough winter," &c.

Malone maintains that all the editions, excepting the first, have *inveighs* and *chides*, but this corruption is not introduced even into the impression of 1624. Again, farther on, he states that "all the modern editions" read the line—

"As lagging souls before the northern blast,"

instead of "As lagging *fowls*," &c. The edition of 1607 has "As lagging *fowls*."

It would be easy to point out other proofs of the same hastiness of condemnation. Sometimes the edition of 1607 may be of use in another respect : Malone would mend the last line of the eighth stanza of the poem thus :—

"Virtue would stain that *or* with silver white ;"

introducing a poor conceit on the difference between *or* (gold), and silver. Now the oldest copy has it *ore*, which was then the common

mode of spelling the abbreviation of *over*, i. e. *o'er*, the meaning of Shakespeare being clearly,—

“Virtue would stain that *o'er* with silver white;”

and in the copy of 1607, followed by that of 1624, this plain meaning is enforced by an apostrophe :—

“Vertue would stain that *o're* with silver white.”

Later in the poem, where Lucrece is lamenting her fate, and that her compelled offence was the destruction of the honour of her husband, she exclaims,—

“Yet I am *guilty* of thy honour's wreck;”

an obvious reading, and supported by every authority, ancient or modern ; yet Malone has altered the text to,—

“Yet I am *guiltless* of thy honour's wreck,”

entirely mistaking Shakespeare's meaning, and attempting afterwards to vindicate his blunder.

What has been advanced tends to the conviction that the copy of 1607 is of much value, sometimes restoring the old and true reading which had been abandoned in 1600, and at others illustrating the real sense of disputed passages. It is more true to assert that the editions of 1616, 1624, &c. followed the text of that of 1600, than that furnished by the edition of 1607. Every old impression deserves to be most minutely and critically examined.

SHAKESPEARE, WILLIAM.—A Banquet of Jeasts or Change of Cheare. Being a collection of Moderne Jestes. Witty Jeeres. Pleasant Taunts. Merry Tales. Never before Imprinted.—London, Printed for Richard Royston, and are to be sold at his shop in Ivie-Lane next the Exchequer-Office. 1630. 8vo. 107 *leaves*.

This volume of Jestes has sometimes, in later impressions, had the name of Archee, *i. e.* Archibald Armstrong, Charles the First's Jester, prefixed to it ; but we have given as our heading, the name of Shakespeare, not only because he is mentioned with peculiar honour in one of them, but because so many of the jests or anecdotes are theatrical : another of them relates to William Kempe, the great comedian, who

figured in Dogberry, Peter, &c., a third to William Rowley, the dramatic author and actor, and several more to various matters connected with plays, players, and play-houses. We are to recollect that, when the book was printed, Shakespeare had been dead fourteen years, and the principal, if not the only value of the anecdote is, not that he was himself personally concerned in it, but that it shows the height, breadth and strength of the reputation that had survived him : in the interval between his death and the publication of the "Banquet of Jests," in 1630 the first folio of his works had appeared, and in 1632 it was reprinted. The "jest" is placed under the heading of "Stratford upon Avon," in 1630, and is inserted upon p. 157 : it is, moreover, the first time Shakespeare has been spoken of in print in connexion with his native town :

"One travelling through Stratford upon Avon, *a Towne most remarkable for the birth of famous William Shakespeare*, and walking in the Church to doe his devotion, espyed a thing there worthy observation, which was a tombestone, laid more then three hundred years agoe, on which was ingraven an Epitaph to this purpose, "I, Thomas such a one, and Elizabeth my wife here under lye buried; and know, Reader, I, R. C. and I, Chrystoph Q, are alive at this houre to wnesse it."

We do not recollect to have seen the above anywhere alluded to, and its sole value obviously is what we have pointed out, with reference to the extent and permanence of the reputation of our great dramatist at an early date after his demise. Another "jest," so to call it, shows the sort of disrepute in which players in general were then held : here again the anecdote is in itself of no value.

"Of an Oatemeale-man."

"An Oatemeale-man, a rich fellow, fell at some difference with a Comedian about the towne, and began to upbraid him with his profession, and according to the small talent of wit hee had, came hotly upon him with the common objection: "If, saith he, all men were of my mind, you should keepe your doores shut, and find your galleries empty, and then you would bee more poore and lesse proud." "I believe it, said the other; so, if every man would, as I could find in my heart to doe, that is, to forswear the eating of Puddings and Pottage, who would be more poore and lesse proud then the Oatemeale man?"

We next give a passage which relates to the celebrated William Kempe, and records a fact in his life with which we were not previously acquainted : the accident, we may imagine, happened on the stage, when the comedian was interposing between two combatants : it is headed "a cleanly lie," meaning, probably, a most obvious and self-contradicting falsehood.

"*Will. Kempe*, by a mischance, was with a sword run quite through the leg: a Country Gentleman, comming to visit him, asked him how he came by that mischance? He told him, and withal, "troth, saith he, I received the hurt just

eight weekes since, and I have line of it this quarter of a yeare, and never stirr'd out of my chamber."

Kempe was jeering the "country gentleman," to see how much and how fast he would swallow. The next quotation we shall make is of a more elaborate character, and comes properly under the denomination of "a jest," it is headed:—

"71. *Of Rapeseed.*

"A handsome young fellow, having seene a play at the *Curtaine*, comes to *William Rowley*, after the Play was done, and entreated him, if his leisure served, that hee might give him a pottle of wine to bee better acquainted with him. He thankt him and told him, if hee pleased, to goe as farre as the Kings Head at Spittlegate, hee would, as soone as he had made himselfe ready, follow him and accept of his kindnesse. He did so, but the wine seeming tedious betwixt two, and the rather because the yong fellow could entertaine no discourse, Rowly beckoned to an honest fellow over the way to come and keepe them company; who promised to be with them instantly. But not comming at the second or third calling, at last he appeares in the roome, where William Rowly begins to chide him because he had staid so long. Hee presently craved pardon, and begins to excuse himselfe, that hee had been abroad to buy Rape-seed, and that he staid to feede his birds. At every word of Rapeseed the man rose from the table with a changed countenance, being very much discontented, and said, Mr. Rowly, I came in curtesie to desire your acquaintance, and to bestow the wine upon you, not thinking you would have called this fellow up to taunt mee so bitterly. They wondering what he meant, hee proceeded: Tis true indeed the last session I was arraigned at Newgate for a Rape, but, I thank God, I came off like an honest man, little thinking to bee twitted of it here. Both began to excuse themselves, as not knowing any such thing, as well they might. But he that gave the offence, thinking the better to expresse his innocence—Young Gentleman, saith he, to expresse how farre I was from wronging you, looke you here, as I have Rapeseed in one pocket for one bird, so here is Hempe seed on this side for another. At which word *Hempseed*, saith the young man, Why, Villaine, doest thou thinke I have deserved hanging? and tooke up the pot to fling at his head, but his hand was stayed; and as errour and mistake begun the quarrell, so wine ended it."

Thus it appears that the young gull had made W. Rowley's acquaintance by seeing him perform at the Curtain Theatre, which had been in the occupation of various companies of players since about the year 1575, when it was constructed. It may be doubted whether Rowley was living at the time theatres were silenced in 1647, but we know that he was residing in Cripplegate in 1637, and that he had previously belonged to the Companies of the Prince and of the Duke of York. In the work before us we first meet with the epigram upon old Philemon Holland and his translation of Suetonius; but as he was still a busy man with his pen in 1630 (not having died till 1636) his name is not given.

"One that had translated many books and volumes, at length publishing the history of Suetonius Tranquillus in English, a pleasant Gentleman writ this distick—

Philemon with Translations doth so fill us,
He will not let Suetonius bee Tranquillus."

It is most likely that this joke is considerably older than 1630, because Holland's translation of Suetonius came out as early as 1606. We extract the following merely because it relates to the old tapestry of the House of Lords, which was unfortunately consumed in 1834.

"Two ancient Captaines, looking upon the rich hangings of Eighty Eight, observing in the border thereof the faces of the prime Commanders and Gentlemen of note that had beene in the service, "Well, saith the one to the other, if every one had his right, my face might have had the honor to have bin placed before some that I see; for, I am sure, I was engaged in the hottest incounter." To whom the other replied "Content thy selfe, Captaine; tis well knowne thou art an old souldier, and reserved for another hanging."

There were two or three later editions of this "Banquet of Jests," (we have seen them in 1636 and 1642) but we know of no earlier impression than that of 1630. The editor subscribes himself "Anonimos," and only professes to have "gathered them from the mouths of others." The table of contents shows them to be 195 in number, and it is followed by some rather clever verses, in which the writer promises that no such good cheer shall be found in Bartholomew Fair, adding, in a farewell address to his little volume,—

"I wish it may not be your lots
(Poore Pupes) to be rent by sots,
Or such as will stop mustard pots."

Here "poore *Pupes*" must be an error of the press for "poore Paper," but in general the book is better printed than might be expected

SHARPE, ROGER.—More Fooles yet. Written by R. S.—At London Printed by Thomas Castleton and are to be sold at his shop without Cripplegate. *An.* 1610. 4to. 18 *leaves*.

Had not Roger Sharpe subscribed the address "to the Reader," in thirty-six lines, with his names at length, we might have been inclined, until we read the collection of Epigrams, to have supposed that it was by Samuel Rowlands, with his initials reversed. The truth, however, is that there is not one production upon the thirty-six pages that is good enough for the author of "Tis merry when Gossips meet," "Humour's Ordinary," &c. There was a dramatist of the name of Lewis Sharpe, who wrote one play, published in 1640, and whether Roger

Sharpe was any relation to him we have no means of knowing. Only two copies of "More Fooles yet" have been recorded, and the production requires notice rather for its extreme rarity, than for any merit it possesses. In his preliminary lines the author refers to incorrigible rogues who cannot be controlled by religion nor the law, and, Dogberry-like, wisely lets them alone: he observes,—

"Therefore since milde perswasion cannot moove them,
Nor reprehension, whosoere reprove them,
Nor Lawes severity nor Justice sword,
I will not to reclaime them wast a word:
Nor will I taxe their vice, because I see
They will persist in spight of you or mee;
And so I leave them to their damned rules.
I will not deale with villaines, but with fooles."

A new page is headed "More Fooles yet, Love's Metamorphosis;" but there seems to be no connexion between the two; and we take it that "Love's Metamorphosis" was only added, because in 1601 a play with that title, attributed to the celebrated John Lily, had been printed. The earliest epigram by Sharpe that deserves any notice is the following, called "A confident Cuckold," meaning a confiding one:—

"You wrong Zelopio to repute him so:
Tell me that he is jealous? faith, Sir, no.
He will permit his wife to see a Play,
And let her drinke with Captaines by the way;
Will give her leave to walke to Westminster
To see the Tombes and monuments are there;
Will suffer her to drinke and stay out late,
To be led home by each associate.
This proves him confident; and which is more,
When his wife knocks, himselfe will looke to the doore.
And wot you why Zelopio seems content?
She keepes the house, keepes him, and paies the rent."

Sharpe makes various other attacks upon complying and submissive husbands, and in the last of the ensuing couplets mentions a most popular tune, which has been used in the old interlude of "Tom Tiler and his Wife," in T. Heywood's "Woman killed with Kindness," 1607, in Brathwaite's "Shepherds Tales," 1623, and in Henry Bold's Poems, 1685—so that it continued a favourite for considerably more than a century:—

"When John *Cornutus* doth his wife reproove
For being false and faithles to her love,
His wife, to smooth the wrinkles on his brow,
Doth stop his mouth with *John come kisse me now.*"

Houses visited by the plague, and so pointed out by public inscriptions, are thus mentioned under the heading "A charitable Clowne:"—

"*Rusticus*, an honest country swayne,
 Whose education simple was and plaine,
 Having surveyd the Citie round about,
 Emptied his purse, and so went trudging out:
 But by the way he saw, and much respected,
 A doore belonging to a house infected,
 Whereon was plac't (as 'tis the custome still)
Lord, have mercie upon us! This sad bill
 The sot perusde; and having read, he swore
 All London was ungodly but that doore.
 Here dwells some vertue yet, sayes he, for this
 A most devout religious saying is:
 And thus he wisht, with putting off his hatte,
 That every doore had such a bill as that."

"Fortune favours Fooles" is a new sort of half-title to the few later pages, and from them we copy the succeeding stanza, only because it is an early allusion to the corpulency of Falstaff:—

"How Falstafe like doth sweld *Virosus* looke,
 As though his paunch did foster every sinne,
 And sweares [that] he is injured by this booke:
 His worth is taxt, he hath abused byn.
 Swell still, *Virosus*; burst with emulation:
 I neither taxe thy vice, nor reputation."

Four lines, called "Conclusion," dismiss, with great contempt, "the idle Zanies of this age," the author having no sort of suspicion that by his itch for scribbling verses he had, in a manner, entitled himself to a place among them.

SHAVING.—The treatyse answeyng the boke of Berdes.
 Compyled by Collyn clowte, dedycatyd to Barnarde barber
 dwellynge in Banbery —[Colophon] R. W. *ad impri-*
mendum solum. 8vo. 8 leaves.

Only a single copy of this curious and droll tract is extant, and that, unluckily, is imperfect: it wants a leaf, that is to say two pages, so that how the poetical portion of the work commences we cannot ascertain. Still, it ought not to be passed over without notice, in order that if a second copy should ever be discovered it may be identified, and prized according to its value.

R. W. in the colophon are the initials of Robert Wyer, the printer, who put forth many singular works with and without dates, but who exercised his art between the years 1531 and 1542, so that the "noble king," prayed for near the end of this "Treatise," was Henry VIII.

As for the subject, it appears that Dr. Andrew Borde, the physician, philosopher and humourist, had advocated the fitness of shaving, and had made an attack upon the wearers of beards, which the latter resented : a person of the name of Barnes (whose name occurs on the last page of this tract) undertook the defence of beards, and executed his task in a number of comic stanzas, the point of many of which is now, of course, lost. They are illustrated by a couple of woodcuts, on the title-page, being the figures of Collyn Clowte, Andrew Borde, and a lady ; while the next page contains a representation of Cock Lorell and his boat, with these lines :—

“To drynke with me be not a ferde,
For here, ye se, groweth never a berde.
I am a Foole of Cocke lorellys bote.
Calling al knaves to pull therin a rope.”

They have reference to one of Dr. Borde's arguments against beards, viz. that they were kept so filthy, that he objected to drink after any man who wore one. To this point the vindication by Barnes (if indeed he were the author) is mainly directed, but it also includes other matters connected with “valours excrement,” and the wearers of it. Barnes explains how it happened that Borde became an enemy to beards, asserting that when the latter was at Montpellier (where the writer also happened to be at the same time) the Doctor got so drunk that he was put to bed, and then, wearing a large beard, he was sick over it, and next morning had it shaved off by a barber, in order to get rid of the nuisance. This fact is narrated in “the preface or the pystle” which follows the title-page, and in a preliminary “treatyse made answerynge the treatyse of doctor Borde upon Berdes.”

The beginning of the poem, as already stated, is lost, owing to the imperfectness of the book ; but what remains commences with a reference to Borde's resolution “not to drink with bearded men,” and afterwards it proceeds thus :—

“Of berdes he sayth ther com̄ no gaynes,
And berdes quycknyth not the braynes.
Lo ! how in Physyke he taketh paynes:
He merytes a busshel of brewers graynes.
He warneth also every estate
To avoyde berdes for fere of debate:
If men lyke hym shuld use to prate,
His warnyng then shuld come to late.
I fere not.”

Every stanza is in this form, and each ends with “I fere not,” or nearly equivalent words. Some portion of the poem is too coarse and dirty for extraction. It is divided into two parts, and the second

stanza of "the seconde parte of that Songe" contains a mention of Cock Lorell and his boat:—

"A berde upon his over lyppe,
Ye saye, wyll be a proper tryppe,
Wherby ye shall the better skyppe.
Go your wayes; I dare let you slyppe,
Where as be many more,
I thynke by XX score
In cocke lorelles bote before,
Ye may take a nore.
I fere it not."

The humourous satire called "Cock Lorell's Boat," we need hardly say, was originally printed by Wynkyn de Worde, and has been four times reprinted in our day. The last page of the tract in hand is headed "Barnes in the defence of the Berde," and as it consists of only seven lines, we extract it:

"Barnes, I say, yf thou be shent
Bycause thou wantyst eloquence,
Desyre them that thyne entent
May stonde all tymes for thy defence:
Consyderynge that thy hole pretence
Was more desyrous of unyte,
Then to envent curyosyte."

The whole was composed merely as a piece of pleasantry, and, although we may not relish some of the coarse humour, it no doubt answered the purpose for which it was written. Skelton died in 1629, or we might fancy he had a hand in it.

SHEPHERDS TALES.—Shepherds Tales, Containing Satyres, Eglogues and Odes. By R. B. Esquire.—London Printed for Richard Whitakers. 1623. 8vo.

This work is in fact the same as "Natures Embassie or the Wilde mans Measures," which Brathwayte published with the date of 1621; but as the work does not appear to have sold well under that title, Whitaker, the Stationer (or Whitakers as the name is here given), had a new title-page printed, dating it 1623. The four other title-pages in the course of the volume remain unaltered, and severally bear date in 1621. The pagination continues as far as p. 26, then begins afresh, and continues as far as 264 with new signatures.

This is a circumstance we have not seen noticed by bibliographers, nor the fact, which is here apparent, that Brathwayte was in some way

"kinsman" to Sir Richard Hutton, one of the puisne judges of the Court of Common Pleas: the book is dedicated, not to "Sir T. H. the elder Knight," as is the case with the impression of 1621, but to the son of Sir Richard Hutton.

The volume displays much talent and possesses much variety, and various songs and tunes are mentioned in different parts of it: among them are "Peggie Ramsie," "Spaniletto," "the Venetto," "John, come Kisse me," "Wilson's Fancy" and "Touch me gently." The most lively and attractive performance is thus entitled:—"The Shepherds Holyday, reduced in apt measures to Hobbinolls Galliard, or John to the May-pole." It is a musical Dialogue between a Shepherd and Shepherdess, Mopso and Marina, and opens thus spiritedly:—

Mopso. "Come, Marina, let's away,
For both Bride and Bridegroom stay.
Fie for shame! Are swaines so long
Pinning of their head-geare on?
Praythee, see
None but wee
Mongst the Swaines are left unreadie.
Fie! make hast,
Bride is past:
Follow me, and I will lead thee.

Mar. On, my lovely Mopsus, on.
I am readie all is done:
From my head unto my foote
I am fitted each way to't.
Buskins gay,
Gowne of gray,
Best that all our flocks do render:
Hat of stroe,
Platted through;
Cherrie lip, and middle slender."

And so they proceed through many more stanzas than we have room to insert, though all very animated, and pleasantly descriptive of country-life. In one of her replies the Shepherdess is rather bold in her invitation, and free in her talk. This is the last poem in the division properly called "Shepherd's Tales."

SHERLEY, SIR ANTHONY.—Sir Antony Sherley his Relation of his Travels into Persia. The dangers, and distresses, which befell him in his passage, both by sea and land, and his strange and unexpected deliverances. His magnificent

Entertainment in Persia, his honourable imployment there-hence as Embassadour to the Princes of Christendome, the cause of his disappointment therein, with his advice to his brother, Sir Robert Sherley &c. Penned by Sr. Antony Sherley, and recommended to his brother, Sr. Robert Sherley &c.—London Printed for Nathaniell Butter, and Joseph Bagfet. 1613. 4to. 74 leaves.

This narrative relates to the same expedition as that regarding which William Parry wrote a tract in 1601 (see this Vol. p. 115), which was published in some haste in order that the parties might avail themselves of the interest excited by the return of Sir Anthony Sherley to Europe. The later part of Parry's account may be said to make up for the meagreness of the conclusion of this "Relation," as we have it from the pen of Sir Anthony Sherley, supposing, as there is every reason to believe, that he was the author of the tract the title of which is above given.

In an address "To the Reader," not subscribed with name or initials, we are informed that the work was drawn up at the instance of a gentleman who had had many interrupted conferences with Sir Anthony.—"On the entreaty of the said Gentleman, for the better satisfying of himselfe and such others of his friends as might be desirous, out of their curiosity, to understand the whole progresse, dependance, and prosecution of the said voyage into Persia, hee obtained of the Persian Embassadour a copy of this discourse, penned by his Brother Sir Anthony Sherley (as it seemeth) since his returne out of Persia into Europe, for the better satisfaction of his friends, and preserving the memory of so memorable an action."

What is headed "The true History of Sir Anthony Sherleys Travels into Persia, penned by himselfe," commences with a statement of his employment in Italy in the first instance, by the Earl of Essex, whom, according to Sherley, he made the especial object of his imitation: he says of the unfortunate nobleman,—

"Amongst which, as there was not a subject of more worthinesse and vertue for such examples to grow from, then the ever-living honour and condigne estimation, the Earle of Essex, as my reverence and regard to his rare qualities was exceeding, so I desired (as much as my humility might answere with such an eminency) to make him the patterne of my civill life, and from him to draw a worthy modell of all my actions. And as my true love to him did transforme me from my many imperfections, to bee, as it were, an imitator of his vertues, so his affection was such to mee, that hee was not onely contented I should do so,

but in the true noblesse of his minde gave me liberally the best treasure of his minde in counselling mee, his fortune to helpe mee forward, and his very care to beare mee up in all those courses which might give honour to my selfe, and indeed worthy the name of his friend."

The mission from the Earl of Essex to Italy not succeeding as was desired, the Earl dispatched Sherley and his younger Brother into Persia; but it does not at all distinctly appear for what purpose, until we get far into the tract, when we find that the object was to stir the Persian government up against that ancient enemy, the Turk.

They set sail from Venice for Aleppo on 24th May 1599; and Sir Anthony dismisses briefly the affair regarding which Parry goes into some descriptive detail, viz., the beating of an Italian on board the ship for abusing Queen Elizabeth, which incident brought Sir Anthony and his followers into various troubles, from which they narrowly escaped.

Afterwards Sir Anthony goes at great length into his journey and proceedings, but few things are more remarkable in the narrative than the precision with which he gives the various tedious speeches, not only his own, but those of Abas, the King of Persia, his Vizier, and other Ministers. They are all in the first person, as if every word had been written down at the time; and yet Sir Anthony repeatedly states that in his conferences he was obliged to resort to the aid of an interpreter. According to his own story he was received in Persia, rather as if he had been a monarch than an envoy; and the Persian King treated him to the full with as much respect and ceremony as Sherley displayed towards the King. Nevertheless, it is admitted that Sir Anthony failed here also in his object; for Abas, though at first willing to adopt the advice for making war against the Turk, seems afterwards to have been dissuaded by his ministers from so hazardous and unprovoked an undertaking, in opposition to existing treaties.

In the end Abas was content to employ Sir Anthony as his own Ambassador to the Christian Princes of Europe, and for this purpose commanded two of his own nobility to accompany him; but, for some cause not very clearly explained, this matter was not brought to bear satisfactorily, and Sir Anthony quitted Persia, leaving his brother Robert behind him, as he intimates, in consequence of the affection borne to him by Abas, and as a sort of surety for the stipulated return of the self-important Sir Anthony.

The later portion of the tract is mainly devoted to the instructions given by Sir Anthony to his brother, who remained behind

him, and it is very evident that Sir Anthony thought very well of his own sagacity in these directions. Throughout there is a considerable display of conceit and vanity on the part of the writer: he uses many grandiloquent and affected terms, and all that he says and does is very patiently recorded, while italic type is not unfrequently used to enforce and emphasize his axioms of prudence and policy, as well as his moral reflections. Towards the close of his residence in Persia he was much annoyed by a Friar, who obtruded himself upon him, but he does not quite support the bad character Parry had given of the same ecclesiastic. The whole may not unfitly be called a glorification of the Sherleys.

SIDNEY, SIR PHILIP.—The Covntesse of Pembrokes Arcadia, written by Sir Philippe Sidnei.—London Printed for William Ponsonbie. *Anno Domini*, 1590. 4to. 363 leaves.

There are few books of greater rarity than this first edition of Sidney's Arcadia in 4to.: we never saw more than one perfect and two imperfect copies of it. The crest, arms and supporters of the Sidneys occupy the centre of the title-page, the shield surrounded by the garter of St. George, and the motto of the family, *Quo fata vocant*, underneath.

It may reasonably be doubted whether this Romance was not actually in print before Puttenham's "Art of English Poesie," which came out with the date of 1589 ("At London Printed by Richard Field," &c.), because on p. 204 of that elaborate work we read as follows: "Sir Philip Sidney in the description of his mistresse excellently well handled this figure of resemblance by imagerie, as ye may see in his booke of Archadia." We have nowhere seen this point adverted to, but Puttenham's readers could hardly have "seen" the illustration he alludes to in the "Arcadia," if it had not then been published: it is, however, to be borne in mind that manuscript copies of it were in circulation, from one of which, indeed, Ponsonby procured to be printed the 4to. impression, the title of which stands at the head of the present article. There certainly had been an intention to put it to press late in 1586, soon after Sidney's death, as is proved by the subsequent letter from Fulke Greville to Sir Francis Walsingham (the father of Sidney's widow) indorsed by Walsingham's secretary "No-

vember 1586." The handwriting is very difficult, and some of the expressions rather obscure, but it is very curious with reference to the work before us, and is well worth deciphering: it is addressed "To the Right honorable Sr. Francis Walsingham," and we give it exactly as it stands in the original:—

"Sr, this day one ponsonby, a bookebynder in poles church yard, came to me, and told me, that ther was one in hand to print Sr. Philip Sydneys old arcadia, asking me yf it were done with your honors cons[ent] or any other of his frendes? I told him, to my knowledge, no: then he advysed me to give w[ar]ninge of it, ether to the archbishops or doctor Cosen, who have, as he says, a copy of it to peruse to that end.

"Sr, I am loth to renew his memory unto you, but yeat in this I must presume, for I have sent my Lady, your daughter, at her request, a correction of that old one, done 4 or 5 years since, which he left in trust with me, wherof ther is no more copies, and fitter to be printed then that first which is so common: notwithstanding even that to be amended by a direction sett down undre his own hand, how and why; so as in many respects, espetially the care of printing of it is to be don with more deliberation. Besydes, he hathe most excellently translated, among div[ers] other notable workes monsieur du Plessis book againste Atheisme, which is sinse don by an other; so as both in respect of lov betwen Plessis and him, besydes other affinities in ther courses, but espetially Sr. Philips uncomparable judgement, I think fit ther be made a steyp of that mercenary book, so that Sr. Philip might have all thos religious wor[ks] which ar worthily dew to his lyfe and death.

"Many other works, as Bartas his Spanyard, 40 of the spalm[s] translated into myter &c., which requyre the care of his frends; not to amend, for I think it falls within the reach of no man living, but only to see to the paper and other common errors of mercenary printing. Gayn ther wilbe, no doubt to be disposed by you, let it be to the poorest of his servants: I desyre only care to be had of his honor, who, I fear, hath caried the honor of thes latter ages with him.

"Sr. perdon me, I make this the busines of my lofe, and desyre God to shew that he is your God. From my Lodge, not well, this day in hast,

"Your honors

"FOULK GREVILL."

"Sr. I had wayted on you my selfe for answer, because I am jelous of tyme in it, but in trothe I am nothing well. Good Sr. think of it."

The above letter (which we copied some years ago) shows that what was called the "old Arcadia" was in 1586 a common manuscript, and that Sidney's friend, Fulk Greville, was apprehensive that it would be printed for the mercenary profit of a stationer; whereas, if it were to be published, he naturally wished it to have its author's last corrections, and that the "gain" should be divided by Sir Francis Walsingham among the poorest of Sidney's servants. It appears also that Sidney, before he went to Flanders, had placed in Greville's hands a corrected copy of the "old Arcadia," which copy he had forwarded to Lady Sidney. A year and three quarters after the date of Greville's letter, Ponsonby had obtained the authority of the Archbishop of Canterbury for the publication of the work; so that we are

to presume, that the manuscript from which he printed was then considered a good one, although in the 4to. of 1590 it differs very materially from the *Arcadia*, as it subsequently appeared in the folio of 1593: the terms of the Ponsonby's entry of it at Stationers' Hall, in 1588, were these.

"23 Augusti. [1588]"

"Wm. Ponsonby. Rd. of him for a booke of Sr. Php. Sidney's makinge, intituled *Arcadia*: authorised under the Archb. Cante hand. . . . vjd."

When printed it bore the date of 1590; so that again about a year and a half elapsed before what had been licensed appeared in type, and was purchaseable by general readers. It does not seem at all likely that the "*Arcadia*" should have come out previously in any printed form, however imperfect; and when Puttenham referred to it in 1589, as a source of illustration on the point he was advancing, he must either have spoken of a manuscript then in ordinary circulation (for Greville says that they were common), or of the printed copy as it had been entered by Ponsonby in August 1588, and as it was published by him with the date of 1590.

There is no name of printer on the title-page of 1590: Ponsonby was not a typographer but a stationer, and when he published a work, he employed somebody else to put it in type. He availed himself of the services of John Wolfe when he put forth the three first books of Spenser's "*Fairy Queen*," in the same year that he put forth Sidney's "*Arcadia*;" and it is not likely that Wolfe, in his small office, would have been able to set up two such important and long works at the same time. Our belief, therefore, is, after a close inspection of the type used, that, although he is not named, Richard Field, who had been apprentice to Vautrollier, and had married his master's daughter, was the printer of the first 4to. edition of the *Arcadia*. Field, as we have pointed out, was also the printer of Puttenham's "*Arte of English Poesie*," and in this way it is not impossible that Puttenham may have obtained a sight of the sheets of the "*Arcadia*," some time before they were published in the volume of 1590. This speculation, if well-founded, would put an end to the difficulty arising out of the fact that Puttenham, in 1589, referred his readers to a book which bears the date of 1590. The entry of Puttenham's book at Stationers' Hall, was three months later than that of the "*Arcadia*." There would, of course, be a great demand for Sidney's "*Arcadia*," and its appearance may therefore have been hastened, while the work of Puttenham may have been postponed in its favour, though actually bearing date a year earlier.

Sidney's "Arcadia," and Spenser's "Fairy Queen," were in the press at the same moment, and for the same publisher: it is very possible, therefore, that our great romantic poet may have looked over the sheets of our great romantic prose writer; and by whom the "Arcadia" was really edited, before it was published in 1590, is not at all known. We can hardly suppose that Spenser would have had time, even if he had the inclination, to perform this duty, while busied with his own great work; but whoever did it added the following information on the page immediately succeeding the dedication of the "Arcadia" by Sidney to his sister, Lady Pembroke.

"The division and summing up of the Chapters was not of Sir Philip Sidneis dooing, but adventured by the over-seer of the print, for the more ease of the Readers. He therefore submits himselfe to their judgement, and [if] his labour answere not the worthines of the booke, desireth pardon for it. As also if any defect be found in the Eclogues, which although they were of Sir Phillip Sidneis writing, yet were not perused by him, but left till the worke had bene finished, that then choise should have bene made, which should have bene taken, and in what manner brought in. At this time they have bene chosen and disposed as the over-seer thought best."

It is quite certain that the family and friends of Sidney were little satisfied with the work as it appeared in 1590, and the scarcity of copies of the 4to. may in part be owing to the calling in and suppressing of them. The very paragraph, above quoted, was probably an after-thought to excuse the imperfection of the "Arcadia" in that shape: the only complete copy we ever saw certainly has it; but in another, wanting the printed dedication, which was supplied in manuscript it was not found: it is possible that the copyist omitted it for the sake of brevity; but as in itself it is short, that does not seem likely. Our notion is that some of the quarto impressions were without it, and that it was not added until the family and friends of the author interposed, and thus very conveniently occupied a page that would otherwise have been blank.

We have given the exact title-page of the 4to., 1590, at the head of our article, and the brief dedication that comes upon the next leaf was repeated (with only trifling literal variations) in the folio impressions of 1593 and 1598, both published by Ponsonby: the copy of 1598 professes to have been "now the third time published;" but in the next year Waldegrave of Edinburgh put forth an impression, which he called the *third*, and which, finding its way to London, occasioned a dispute between Ponsonby and John Harrison: regarding it we find the following memorandum in the Registers at Stationers' Hall, which has never, we think, been quoted.

"21 July 1601. John Harrison the younger, in a cause betweene him and Ponsonby, confessed he had VII of the bookes of Arcadia, printed in Scotland or elsewhere by Waldegrave."

What was the consequence of this confession, whether John Harrison the younger was fined, or whether he was ordered to give up the five pounds worth of copies to Ponsonby, is not stated in the same record. By an indorsement on the letter of Thomas Nash to Sir Robert Cotton (MSS. Jul. C III) it appears that the price of a copy of the "Arcadia" was then six shillings and sixpence; but in all probability, judging from the date, the writer was speaking of the folio of 1593 and not of the 4to. of 1590.

It is a mistake to say that "not a few original poems are found in the 4to., which were not reprinted when the Countess of Pembroke revised the whole," as they appear in the folios of 1593 and 1598. The main difference is that their places are changed, not that there are more in the 4tos. than in the folios, for while some are omitted as many are added. In one of his notes to his translation of Ariosto in 1590 Sir John Harington complains that a sonnet written by Sidney, had, "by what mishap he knew not," been omitted in the 4to. Arcadia of the same year. He gives it thus:—

"Who doth desire that chaste his wife should be,
First be he true, for truth doth truth deserve:
Then be he such as she his worth may see,
And alwayes one credit with her preserve:
Not toying kind, nor causlesly unkind,
Not stirring thoughts nor yet denying right:
Not spying faults, nor in plaine errors blind;
Never hard hand, nor ever reins too light.
As far from want, as far from vain expence;
Tone doth enforce, the tother doth entice.
Allow good company, but drive from thence,
All filthy mouths that glory in their vice,
This done, thou hast no more; but leave the rest
To nature, fortune, time and womans brest."

This excellent poem is certainly not in the 4to. Arcadia of 1590, but the Countess of Pembroke had the good taste and good sense to insert it in the folio of 1598, p. 380, the only material difference being that there, in the last line, "vertue" is substituted for *nature* as Harington gives it.

In the 4to. before us the whole work is divided into three Books, and those Books into Chapters: the first Book has nineteen chapters; the second twenty-nine chapters, and the third nineteen chapters. There is no *Finis*, or words equivalent to it, at the end of the volume, but three asterisks to indicate that the work was incomplete.

What Lady Pembroke did towards finishing her brother's work may be seen only by a comparison of the 4to. 1590, with the second edition in folio, 1593, where, after Sidney's dedication, comes an address "To the Reader" subscribed H. S., avowing the manner in which her Ladyship had perfected what had been left incomplete. Among the additions, we may presume on the authority of manuscripts left in her hands and in those of Sidney's friends, is the Epitaph upon Argalus and Parthenia: in the 4to. 1590, a blank space was left for it on folio 311 b, and in some copies it has been partly supplied in writing of the time; but the whole of it, consisting of only eight lines, may be seen in Book 3 of the later impressions: it occurs on p. 294 of the folio of 1598. Lady Pembroke, instead of including the whole "Arcadia" in three Books, as in 1590, divided it, rather unequally, into five Books in 1593.

SIDNEY, SIR PHILIP.—An Apologie for Poetrie. Written by the right noble, vertuous, and learned, Sir Phillip Sidney, Knight. *Odi profanum vulgus, et arceo*.—At London, Printed for Henry Olney &c. Anno 1595. 4to. 42 leaves.

This is the first edition of Sir Philip Sidney's "Apologie for Poetry," which in 1598 was appended to his "Arcadia," under the title of the "Defence of Poesie." The Edward Wotton, spoken of in the commencement, is there merely designated by his initials, and the "four Sonnets written by Henrie Constable to Sir Phillip Sidney's soule," which follow the title-page, were omitted, and never reprinted. The last is the happiest, and may be taken as a happy specimen of Constable's powers: (For a review of Constable's "Diana," 1592, see Vol. I. p. 150.)

"Great Alexander then did well declare
How great was his united Kingdomes might,
When ev'ry Captaine of his Army might,
After his death, with mighty Kings compare:
So now we see, after thy death, how far
Thou dost in worth surpasse each other Knight,
When we admire him as no mortall wight,
In whom the least of all thy vertues are.
One did of *Macedon* the King become,
Another sat in the *Egyptian* throne,
But onely *Alexanders* selfe had all:
So curteous some, and some be liberall,
Some witty, wise, valiaunt, and learned some,
But King of all the vertues thou alone."

HENRY CONSTABLE.

The third of the sonnets prefixed to the work before us has the peculiarity of being in the measure of twelve syllables, although the form of a sonnet is still preserved. Constable had an extraordinary reputation, but what he has left behind him hardly warrants the praise bestowed upon him in the old play, "The Return from Parnassus," 1606, in a couplet, which will remind the reader of a beautiful passage in Milton's "Comus:"

"Sweet Constable doth take the wond'ring ear,
And lays it up in willing prisonment."

Anthony Wood says that Constable had been "not unfitly ranked with Sir Edward Dyer," by whom no separate poetical work is known, excepting "Sixe Idillia" translated from Theocritus, and printed by Joseph Barnes at Oxford in 8vo., 1588, for which see Vol. I. p. 237.

SLANDER.—A plaine description of the Auncient Petigree of Dame Slaunder, together with her Coheires and fellowe members, Lying, Flattering, Backebyting, (being the Divels deare darlings), Playnly and Pithely described and set forth in their colours from their first descent, of what linage and kinred they came off. Eyther of them severally in his place set forth, as thou mayest reade hereafter.

I wil not be ashamed to defend a freend, neither will I hide my selfe from him, though he should do me harme. Eccle. 22.

—Imprinted at London by John Harrison. 1573. 8vo.
B. L. 64 leaves.

No criticism of this singular production is anywhere to be found. In opposition to the words of the author's motto, he does "hide himself," for it is anonymous, though dedicated "To the right worshipfull and my especiall deare freend and Vallentine, Mistresse F. S. in all humblenes of dutie your accepted partner and allotted Vallentine wisheth all grace," &c. Moreover, an address from "The Printer to the Reader" warns him not to apply initials to individuals.

The whole is divided into five parts, and is rather more of a religious and moral treatise than the title promises. However, the writer has no objection to draw illustrations from the Stage, and recognises

"comedies and interludes:" thus in the beginning of "the second part" he says,

"First selaunder is an accusation made for hatred, unknowen to him that is accused, wherein the accuser is not called to give answer, or to denye anything; and this definition standeth on three persons, even like as matters of Comedie doe. * * * And first of all, if you list, let us bring the Capten of the Interlude, and ring leader, which is the maker of this selaunder."

Afterwards we read as follows:—

"It is not possible to expresse how readie Dame Selaunder is, and how much she prevaileth, if she meete with one that is desirous to heare her; for if evil report and light of credence never meet, there could never so much harme be done by Dame Selaunder; but when these two companions meete, then beginneth the mischief, and at their departure then there is—*I heare say so, but say nothing that I told you so; for I tel it you for meere good wil, and therefore would be loth to hear of it again; for I know my tale, and tales maister, but I like not to come to fending and proving*: and with this persuasion departeth the backbiting selaunderer."

The subject would easily have enabled a clever writer to be amusing, but towards the close the author becomes more scriptural, though not without allusions also to profane history. He urges a diligent perusal of the Bible as a remedy for slander, and winds up with a text from II. Maccabees xv. 38, "If I have done well, and as is fitting the story," &c.

SLATYER, WILLIAM.—The Psalmes of David in 4 Languages and in 4 Parts. Set to the Tunes of our Church: with Corrections. By W. S.—London Printed by P. Stent at the white horse in Guiltspur streete &c. n. d. 12mo. 35 leaves.

Opposite an engraved architectural title is "the true Portraiture of the learned Mr. William Slater, D.D.," but his real name, and that which he himself signed in existing MSS., was Slatyer. The Epistle to the Reader is also subscribed Wil. Slatyer: this is a long rambling introduction, in which the author refers to the translations of the Psalms by Sandys and by James I., to whose Queen Slatyer had been chaplain; and he states that with some alteration, as far as English was concerned, he had adopted the "vulgarly received and publickly authorized translation." The four languages in which he gives the Psalms are Hebrew, Greek, Latin, and English. After the Epistle there is another engraved title-page, by which this volume should ap-

pear to be only "Pars prima" of the intended work. Opposite to it are forty-two English lines, headed *Frontispicii Enarracō*. This undated impression seems to have escaped notice, but there were re-impressions of it in 1643 and 1652.

SMITH, JOHN.—A Description of New England: or the Observations and Discoveries of Captain John Smith, (Admirall of that Country) in the North of America, in the year of our Lord 1614: with the successe of sixe Ships that went the next yeare 1615 &c.—At London Printed by Humfrey Lownes for Robert Clerke &c. 1616. 4to. 40 leaves.

The copy of this work preserved at Bridgewater House was obviously a presentation to Lord Chancellor Ellesmere, and on the inside of the cover is written "My L. Chanseler," no doubt in Captain Smith's hand: at the top of the title-page is printed, "For the Right Honourable the Lord Ellesmere, Lord High Chancelor of England." We know of no other exemplar with the same peculiarity; but it is not unlikely that the author had a certain number of copies struck off for persons of rank about the Court, with similar and separate printed directions, and the title-page thus distinguished is pasted in, and the ordinary title-page removed.

The dedication is to Prince Charles, followed by addresses to the King's Council, and to the New England Adventurers: to these succeed verses in praise of the author by John Davies of Hereford; J. Codrington; N. Smith; R. Gunnell; George Wither, and Rawly Croshaw. Michael and William Phettiplace, and Richard Whiting, who had served under Captain Smith, also prefix verses; and others (which perhaps came too late) are added at the conclusion, signed Ed. Robinson, and Thomas Carlton, who call the author their "honest captain." We need not enter into it, but the general object of the tract is to show the advantages likely to arise to adventurers in New England. We have noticed another tract upon the same subject, the authorship of which is disputed, between Captain Smith and Thomas Watson, under the heading VIRGINIA.

SMITH, SIR THOMAS.—Sir Thomas Smithes Voiage and Entertainment in Rushia. With the tragicall ends of two Emperors, and one Empresse, within one Moneth during his being there: And the miraculous preservation of the now raigning Emperor, esteemed dead for 18^yearess.

*Si quid novisti rectius istis
Candidus impertie si non, His utere mecum.*

—Printed at London for Nathanyell Butter, 1605. 4to.
47 leaves.

This account reads as if it had been drawn up by one of the persons who attended Sir Thomas Smith in his embassy; but, in an address "to the Reader," the writer speaks of the scattered and contradictory information that had got into circulation on the subject, and adds—"But I, taking the truth from the mouths of divers gentlemen that went in the Journey, and having some good notes bestowed upon me in writing, wrought them into this body, because neither thou shouldst be abused with false reports, nor the Voyage receive slaunder." Farther on he tells us, that he had done so without the consent of Sir T. Smith or of anybody else. Nevertheless, the details are often very particular, and no doubt in most cases authentic, but obviously put together and printed in great haste. The writer was some person, not ill acquainted with the literature of the time, whom Butter, the publisher, employed: he often makes excursions a little out of his way, in order to allude to persons and publications of the time, in this style mentioning Sidney, Fulk Greville, and Ben Jonson by their names.

"Oh, for some excellent pen-man to deplore their state: but he which would lively, naturally, or indeed poetically, delyneate or enumerate these occurrents, shall either lead you thereunto by a poeticall spirit, as could well, if well he might, the dead-living, life-giving Sydney, Prince of Poesie; or deifie you with the Lord Salustius devinity, or in the earth-deploring sententious high rapt Tragedie with the noble Foulk Grevill, not onely give you the Idea, but the soule of the acting Idea; as well could, if so he would, the elaborate English Horace, that gives number, weight and measure to every word, to teach the reader by his industries, even our Lawreat, worthy Benjamen, whose Muze approves him with (our mother) the Ebrew signification to bee the elder Sonne, and happely to have been the childe of Sorrow. It were worthy so excellent rare witt: for my selfe I am neither Apollo nor Apelles, no nor any heire to the Muses; yet happely a younger brother, though I have as little bequeathed me as many elder brothers and right borne heires gain by them: but *Hic labor, Hoc opus est.*"

In the following passage, in an earlier part of the tract, the author

or compiler, among other matters, speaks of Prince Plangus in Sidney's Arcadia, and of the Earl of Essex.

"It might be fitting for me to speake somewhat of this famous river [Volga] as is, I think, for length and bredth any (one) excepted in the world; but so many excellent writers, as in the worthy labors of Master Richard Hacklyute, have made particular mention therof, as it induseth me to leave the description of this river and towne to those that have largely and painfully wrote of such things; especially M. Doct. Fletchers true relation, sometime Ambas. to this Emperor. The 21 of September we went from Yeri-slane, being well accompanied from the Citty, passing through Shefetscoy (where wee lay) and dwels an English gentleman named Georg Garland, sometime servant to that noble but unfortunate E. of Essex, of whom many through the world do make in divers kinds, but (as that learned and heroycall Poet Sir Phil Sidney speaks of Prince Plangus) never any can make but honorable mention."

The whole of this is evidently confused and corrupt, though a meaning can be made out of it: many other sentences in the tract are in the same predicament, and the abbreviations may show with what speed the materials were put together.

On the second page is an anecdote of Henry Howard, Earl of Northampton, which is not much in his favour.

"But the king wondering that the detention there would be so long (for Sir Thomas said it would be full xv moneths by reason of the winters cruelty, whose frosts were so extream, that the seas were not at those times navigable) pleasantly said—It seemes then that Sir Thomas goes from the Sun:—upon which the Earle of Northampton, standing by, replied—He must needes go from the Sunne, departing from his resplendant Ma.—At which the King smiled, giving Sir Thomas his hand to kisse, and bestowing the like grace upon all the gentlem. that were for the voyage."

The author refers afterwards to the "Quadrones of the Lord of Pibrac," and thus inserts four lines of translated quotation from them—*"Petit source ont les grosses Rivières,"* &c.

"Even as from smallest springs the greatest rivers rise,
So those that rore aloud, and proud at first,
Runne seldom farre; for soon their glorie dies
In some neere Bogg, by their self-furie burst."

Subsequently we have another highly laudatory, but strangely jumbled, allusion to the Earl of Essex, in these terms:—

"For our being at Colmigro, it was not much unlike (for the strangenes of reports, troublesomnes of the State, and mutable events of time) to that one and the only unhappie day of the unfortunate (too sudden rysing) Earle of Essex; wherein most mens mindes, for as many dayes as wee weekes, weare bewondered as much with the not well directed beginning, as the unhallowed successe or the bemoaned (oh be it ever lamentable, such conclusions, but as farre different in the rarenes as the goodnes between them) ill-advised, well-intended, ever good resolutions in the one, ill-intended work enacted, never-good-conclusions in the other: One as the unhappie time-falling of a great Noble, with some others: but by the goodnes of God and the graciousnes of our renowned King, within short and memorable time restored in his posteritie and theirs. The

other the fatall and finall overthrow of a mightie Emperour and his posteritie and familie, never till the Resurrection to be raysed : and then, oh then ! it is to be feared to a terrible Judgement for their high-offending, Heaven-crying sinnes."

There is a good deal of this rhapsodical matter interspersed, but the personal allusions, as in the above instance, as far as the sense can be made out, are interesting. In one place we have the following not very apposite mention of "Hamlet."

"That his fathers Empire and Government was but as the poeticall furie in a Stage-action, compleat, yet with horrid and wofull tragedies ; a first, but no second to any *Hamlet* ; and that now *Revenge*, just revenge, was comming with his sworde drawne against him, his royall Mother, and dearest Sister, to fill up those murdering sceanes ; the embryon whereof was long since modeld, yea digested (but unlawfully and too-too vively) by his dead selfe-murdering Father."

Shakespeare's "Hamlet" had been brought out two or three years before this tract was published ; but it may be doubted whether the reference be not to the older play on the same story, which Lodge had noticed in 1596 in his "Wits Misery and the Worlds Madnesse," when he spoke of "the ghost who cried so miserably at the Theatre, Hamlet, revenge !" That tragedy of "Hamlet" had been acted at Henslowe's Theatre on 9th June, 1594, and was not then a new play (Diary, p. 35). We see, by the reference above quoted from the tract in our hands, that it had not gone out of recollection in 1605, in spite of the superior attraction and greater novelty of Shakespeare's drama : it is possible, too, that there had been a second part to the old tragedy.

SMITH, WALTER.—XII mery Jests of the wyddow Edyth.

This lying widow, false and craftie,
 Late ī Englād hath decevied many,
 Both man and woman of every degree,
 As well of the spirituall, as temporaltie,
 Lordes, Knights and Gentlemen also,
 Yemen, Groomes, and that not long ago ;
 For in the time of King Henry the eight
 She hath used many a suttile sleight,
 What with lieng, weepyng and laughyng,
 Dissemblyng, boastyng and flatteryng,
 As by this Booke hereafter doth appere,
 Who so list the matter now for to here :

No fayned stories, but matter in deed,
 Of xii of her Jestes here may ye reede.
 Now newly printed this present yeare
 For such as delite mery Jests for to here.

1573. 4to. B. L. 32 *leaves*.

The above is the whole of the title-page of a tract, of which no older copy is now known, although Ames records (and Herbert and Dibdin refer to no other authority) that it was originally printed by John Rastell in 1525. (Dibd. Typ. Ant. iii. 87.) It does not seem as if Ames had copied the lines on the title-page correctly, for, independently of the two last lines, which may have been added in 1573, he omitted the tenth line, so that "laughyng" has no corresponding rhyme. There are also other variations, besides the differences of spelling, and as a copy of Rastell's edition (once in the Harleian Library and included in the Catalogue) is not now forthcoming, we are compelled to take the whole matter upon the representation of Richard Johnes, who printed the edition of 1573: at the end of it we read as follows:—

"FINIS. by Walter Smith
 Imprinted at London, in Fleetlane
 by Richard Johnes."

On the leaf next to the title-page we meet with "The Contentes of these xii mery Jestes folowyng;" and as the work has only been mentioned, never quoted, by bibliographers and antiquaries, we subjoin the list exactly as it stands:—

"The first mery Jest declareth how this faire and merye Mayden was maryed to one Thomas Ellys, and how she ran away with another, by whom she had a bastard Doughter; and how she deceived a Gentleman, bearynge him in hand, how her Doughter was heire to faire Landes and great Richesse.

"The second merye Jest: how this lying Edyth made a poore man to unthatch his house, bearyng him in hand that she would cover it with Lead; and how she deceived a Barbour, makyng him beleewe she was a widow, and had great aboundance of Gooddes.

"The thyrd mery Jest: how this wydow Edyth deceived her Hoste at Hornmynger, and her Hoste at Brandonfery, and borrowed money of them both; and also one mayster Guy, of whome she borrowed iiii Marke.

"The fourth mery Jest: how this wydow Edyth deceived a Doctor of divinitie, at S. Thomas of Akers in London, of v Nobles he layd out for her, and how she gave hym the slyp.

"The fifth merye Jest: how this wydow Edyth deceived a man and his wife that were ryding on Pylgremage, of iiii Nobles yt they laid out for her; and how she deceived a Scrivener in Lōdon, whose name was M. Rowse.

"The sixt merye Jest: how this wydow Edyth deceived a Draper in Lōdon of a new Gowne, and a new Kyrte; and how she sent him for a nest of Goblets and other Plate to that Scrivener whome she had deceived afore.

"The vii mery Jest : how she deceived a servāt of Sir Thomas Nevells who, in hope to have her in Mariage, wt. all her great Richesse, kepte her company tyl al his money was spent, and then she tooke her flight and forsooke him.

"The eight mery Jest : how this wydow Edyth deceyved a Servant of the Byshop of Rochesters, with her coggyng and boastynge of her great Richesse, who like wise thought to have had her in Maryage.

"The ix mery Jest: how she deceived a Lord, sōtyme Earle of Arūdell; and how he sent v of his men servantes and a handmaid to beare her company and fetch her Doughter, who, as she boasted, was an heire to great Landes.

"The tenth merye Jest: how she deceived three yong men of Chelsey, that were servantes to Syr Thomas More, and were all three suters unto her for Maryage; and what mischaunce happened unto her.

"The xi mery Jest: how she deceived three yong men of the Lord Legates Servants with her great lying, crakyng, and boastynge of her great Treasure and Juelles.

"The xii merye Jest: how this wydow Edyth deceyved the good man of the three Cuppes in Holburne, and one John Cotes; and how they both ryd with her to S. Albons to oversee her houses and landes, and how they were rewarded."

"The Preface," following the above list, is in verse, and relates how Edyth's father, John Hankyn, had three wives, and then died, leaving a daughter by the last : the mother brought up the girl in all kinds of artifice and roguery, and she afterwards took a husband herself :—

"Thomas Ellys she maryed for a yeare or two,
And then left him, and away dyd go
With a servant of the Erle of Wyltshyre,
The which payd her well her hyre.
By hym in advoutry a childe she had,
Which dyed when it was but a lad:
Than her Lemman cast her up,
Go where she wold, gup, queane, gup!"

There is no doubt that she was a real personage, and Walter Smith, the author of these tales, admits that he had suffered by her. The "Jests," or stories of her iniquities, vary in length from one to thirteen pages: they have little humour, but a good deal of coarseness and indecency: the following, No. 3, is one of the least exceptionable :—

"This wydowe she walked withouten fere,
Till that she came to Hormynger,
Within two myles of S. Edmunds bery,
And there she abode, full jocunde and mery,
For the space fully of vj weekes day,
And borrowed money there as she lay.
Her old lyes she occupied still;
The people gave credence her untyll:
At Thetford she sayd her stuffe lay,
Which false was proved upon a day.
Than one master Lee committed her to ward,
And little or naught she dyd it regard.
On the vj day after delivered she was,
And at her owne lyberty to passe and repasse.
Then straight way she tooke to Brandonfery,
In all her lyfe was she never so mery;

And there she borrowed of her Hoste
 Thirteene shillings, with mickle boste
 Of her great substance which she sayd she had.
 To Bradefolde straight her Hoste she lad,
 Where she sayde that she dwelled as than;
 And when she came thyther, she fild him a can
 Full with good Ale, and sayd he was welcome
 For his thirteene shillings: she bad him bum,
 And laughed tyghe; no more could he have.
 An oth he sware, so God hym save,
 The Justice should know of her deceyt,
 A, whore! (quod he) heyt, whore, heyt!
 The Justice name was master Lee:
 He sent her to Saint Edmonds berye,
 And there in the Jayle halfe a yere
 She continued without good cheare;
 But after she was delivered out
 Upon a day withouten doubt.
 My Lorde Abbot commaunded it should so bee,
 When he was remembred of his charitye.
 From thence she departed, and to Coulme she come,
 Wherwith her lyes all and some
 She sudjorned, and was at borde
 In a house of my Lorde Oxenforde,
 Wherin a servant of his owne did dwell,
 Which brewed bere, but none to sell.
 The Brewer was called John Douchmon,
 With whom vj dayes she dyd won:
 Then after to Stretford at the Bow
 She repayred right as I trow,
 And vij dayes there she abode
 Spreding her lyes all abroad.
 In which tyme one maister Gye,
 Supposing nought that she did lye,
 And trustyng of her to have some good
 Fowre Marks, by the swete roode,
 He lent her out of his purs anon,
 And asked ay when she wold gon
 To the place where her goods were layd,
 Which was at Barking (as she sayd).
 Master Guy and his sister both
 To ride with her they were not loth,
 Ne grudged nothing, till they perceived
 That she had them falsly deceived.
 Then master Guy, with egre moode,
 In the place there as they stoode,
 Raft her both Kyrle and gowne,
 And in her Peticote to the Towne
 He sent her forth. Mahound her save!
 For his iiij Marks no more could he have."

Such incidents are common in these tales, and they are not narrated
 with much spirit or vivacity. The eighth, respecting the trick she
 played the Bishop of Rochester's servant, is shorter than the rest, and
 we quote it as a farther specimen of a highly curious book that has
 hitherto had little attention paid to it:—

"The Wydow northward tooke her way,
 And came to Rochester the next day;
 And there within a little space
 To a yongman, that servant was
 Unto the Byshop in the Towe,
 She promised him date and downe
 On that condition he would wed,
 And keepe her company at boord and in bed.
 This yongman was glad and light:
 Now, thought he, I shal be made a knight
 By the meanes of this gentlewomans store:
 Gramercy Fortune! I can no more.
 He permytted in hast to be assembled
 With her at the church, and there resembled,
 Or joynd in one flesh, that is dying,
 And two soules evermore livyng.
 Good cheare he made her in her Inne,
 And eke he would not never blinne,
 Tyl he had brought her to his Lorde,
 Before whom they were at accorde,
 Upon a condition maryed to be;
 Which condition was, if that she
 Could performe all that she had sayd,
 He wolde then marry her: it should not be delayd.
 Here upon they departed and forth went.
 On the morrow my Lorde for her sent
 To dyne with him, and to commen further.
 Then was she gone: but when and whether
 No wyght any worde of her could tell;
 But yet she walked to my Lorde of Arundell."

It is beyond question that the original edition by John Rastell was formerly in the Harleian Collection, where it must have been seen and used by Ames, who gives the following as its colophon: "Emprinted at London at the sygne of the meremayde at Pollis gate next chepe-syde by J. Rastell. 23 March MvCxxv." According to Rastell, the widow was "still living" when he printed her adventures.

SMITH, WILLIAM.—Chloris, or the Complaint of the passionate despised Shepheard. By William Smith.—Imprinted at London, by Edm. Bollifaut. 1596. 4to. 15 *leaves*.

The most remarkable circumstance about this very rare book (only three copies of it have ever been mentioned) is that it is, not indeed dedicated to, but addressed to Spenser, who must have given encouragement to the author to print his creditable sonnets to an unknown mistress, whom he calls Chloris. Regarding Smith we have no information excepting that he was not the writer of the

play printed in 1615 under the title of "Hector of Germany," although it has been assigned to William Smith in all lists—last in Lowndes' *Bibl. Man.* edit. 1863, p. 2431. This mistake arose out of the initial of the christian name of both; but "Chloris," as we see above, was by William, and "Hector of Germany" was by *Wentworth* Smith: they were, however, contemporaries, but the talent of William Smith appears to have been entirely undramatic, while Wentworth Smith was the author of several plays imputed of old to Shakespeare. William Smith could write verse, but it hardly ascended to the rank of poetry, while Spenser seems to have been anxious to promote the success of a juvenile aspirant, who more than once speaks of his "maiden Muse," and of "the young-hatched" offspring of his brain. Two sonnets, addressed "To the most excellent and learned Shepheard Collin Cloute," immediately follow the title-page, and we quote them:—

"Collin, my deere and most entire beloved,
My muse audacious stoupes hir pitch to thee,
Desiring that thy patience be not moved
By these rude lines, [that] written heere you see.
Faine would my muse, whom cruell love hath wronged,
Shroud hir love labors under thy protection,
And I my selfe with ardent zeale have longed,
That thou mightst knowe to thee my true affection.
Therefore, good Collin, graciously accept
A few sad sonnets which my muse hath framed:
Though they but newly from the shell are crept,
Suffer them not by envie to be blamed;
But underneath the shadow of thy wings
Give warmth to these yong-hatched orphan things.

"Give warmth to these yoong-hatched orphan things,
Which chill with cold to thee for succour creepe:
They of my studie are the budding springs,
Longer I cannot them in silence keepe.
They will be gadding, sore against my minde;
But, curteous shepheard, if they run astray
Conduct them, that they may the path way finde,
And teach them how the meane observe they may.
Thou shalt them ken by their discording notes:
Their weedes are plaine, such as poore shepherds weare,
Unshapen, torne and ragged are their cotes;
Yet foorth they wandring are devoid of feare.
They wiche have tasted of the muses spring
I hope will smile upon the tunes they sing.
Finis. W. SMITH.'

These are followed by forty-nine love-effusions of the same measure (with one exception, which found its way into "England's Helicon," edit. 1600, sign. M 2 b) but before we quote a specimen from them, we will extract a third sonnet to Spenser (the last in the volume, and numbered 50), which, however, merits attention chiefly on account

of the poet (here called Colin, and not Collin) spoken of in it : it runs thus, not unmusically :—

“Colin, I know that in thy loftie wit
Thou wilt but laugh at these my youthfull lines:
Content I am they should in silence sit,
Obscured from light, to sing their sad designes;
But that it pleased thy grave shepheardhood
The Patron of my maiden verse to bee,
When I in doubt of raging Envie stood,
And now I waigh not who shall Chloris see:
For fruit before it comes to full perfection
But blossome is, as every man doth know:
So these being bloomes, and under thy protection,
In time, I hope, to ripenes more will grow.
And so I leave thee to thy woorthy muse,
Desiring thee all faults heere to excuse.”

Spenser was, no doubt, at this date in a forbearing and approving mood, for he had published his own *Amoretti* in the year preceding. Of course the two works will not bear an instant's comparison, and Smith endeavours to make up for the absence of real inspiration and genuine feeling (in which Spenser abounds) by artificial ornaments, and by the frequency of classical allusions. As an example of a sonnet with fewer of these impeding aids, we extract that numbered 39 :—

“The stately Lion and the furious Beare
The skill of man doth alter from their kinde,
For where before they wilde and savage were
By art both tame and meeke you shall them finde.
The Elephant, although a mighty beast,
A man may rule according to his skill;
The lustie horse obaieth our beheast
For with the curbe you may him guide at will:
Although the flint most hard containes the fire,
By force we do his vertue soone obtaine,
For with a steele you shall have your desire.
Thus man may all things by industry gaine;
Onely a woman, if she list not love,
No art nor force can unto pitie move.”

Certainly Smith's "art" was not of a kind and degree to move much pity in any lady who was a judge of the real excellence of poetry, its fire and its fervour, and he owns that his complexion, "which was black," did not suit the taste of Chloris. We are inclined to think that Smith's best production is the six-and-twenty lines called "Corins Dreame of his faire Chloris," which obtained for him a place in both editions of "England's Helicon," 1600 and 1614. Most of the sonnet-writers of that day, with the great exceptions of Shakespeare and Spenser, were more or less imitators of each other—the main difference being the degree of imitation.

SONGS AND AIRS.—Two Bookes of Ayres. The first conteyning Divine and Morall Songs: The second, light Conceits of Lovers. To be sung to the Lute or Viols, in two three and foure Parts: or by one Voyce to an Instrument. Composed by Thomas Campion.—London: Printed by Tho. Snodham, for Mathew Lownes, and J. Browne. *Cum Privilegio*. Folio. 25 leaves.

Both the words and music of this work were the production of Thomas Campion, who in 1602 had printed "Observations in the Art of English Poesie, wherein it is demonstratively prooved, and by example confirmed, that the English toong will receive eight severall kinds of numbers, proper to it selfe." This production was the occasion of Samuel Daniel's "Defence of Ryme," which was not first printed in 1603 (as would seem from the reprint in "Ancient Critical Essays," 4to. 1815) but in 1602, showing that Daniel lost no time in preparing his reply, which is a very elegant piece of prose composition. We notice the two editions of 1602 and 1603, because they vary, a circumstance not noted by the editor of the reprint of 1815, who was only acquainted with the impression of 1603. Our business here is with Campion's original poems in the "Two Bookes of Ayres" now before us, which are not included in any enumeration of his productions that we have been able to examine.

Very soon after 1590 Campion's talents as a versifier were appreciated, and in 1593 he was by name applauded by Peele in the "Prologus" to his poem "The Honour of the Garter." We may here note that one copy of this piece, which we have met with, had no date at the bottom of the title-page.

The "Two Bookes of Ayres" are separately dedicated, one to the Earl of Cumberland, and the other to his son and heir: to the former Campion says:—

"What patron could I chuse, great Lord, but you?
Grave words your years may challenge as their owne,
And every note of music is your due,
Whose house the Muses pallace I have knowne."

To the son he apologises both for "his notes and rime;" and in an address to the Reader he observes, "In these English Ayres I have chiefly aymed to couple my words and notes lovingly together, which will be much for him to do that hath not power over both."

All we can undertake here is to give a few specimens of Campion's "words," and the following is, perhaps, as graceful lyric as can easily be found in our language :—

"Give Beauty all her right;
 Shees not to one forme tyed:
 Each shape yeelds faire delight,
 Where her perfections bide;
 Helen, I grant, might pleasing be,
 And Rosomond was as sweet as shee.

"Some the quicke eye commend,
 Some swelling lips and red:
 Pale looks have many friends,
 Through sacred sweetnesse bred.
 Medowes have flowers that pleasure move,
 Though Roses are the flowers of love.

"Free Beauty is not bound
 To one unmoved clime;
 She visits every ground,
 And favours every time.
 Let the old loves with mine compare,
 My soveraigne is as sweet and fayre."

Here we plead guilty to making an emendation in the second stanza where "swelling" has been misprinted *smelling*: in "Antony and Cleopatra," A. ii. sc. 2, the reverse error has been committed by putting *swell* for "smell." The subsequent song is of a different character, but very charming, and the close felicitous :—

"There is none, O! none but you
 That from me estrange your sight,
 Whom mine eyes affect to view,
 Or chained eares heare with delight.

"Other beauties others move
 In you I all graces finde:
 Such is the effect of love
 To make them happy that are kinde.

"Women in fraile beauty trust:
 Onely seeme you faire to mee,
 Yet prove truely kinde and just,
 For that may not dissembled be.

"Sweet, afford mee then your sight,
 That surveying all your lookes,
 Endlesse volumes I may write,
 And fill the world with envyed bookes :

"Which when after ages view,
 All shall wonder and despaire,
 Woman to finde a man so true,
 Or man a woman halfe so faire."

Besides more serious pieces, on which we need not dwell, there is a very lively rustic song which concludes thus :—

"Now, you courtly Dames and Knights
That study onely strange delights,
Though you scorne the home-spun gray,
And revell in your rich array;
Though your tongues dissemble deepe,
And can your heads from danger keepe,
Yet for all your pompe and traine,
Securer lives the silly swaine."

Such easy and cheerful words seem, in reading, to inspire their own music. No date can be assigned to the work in hand, but we may presume that it was written while the author was young and his spirits buoyant. He afterwards became more constrained, and sometimes harsh, as may be seen in the songs for several Masques of his composition. At the end of the "Two Books of Ayres" is a very curious and interesting list thus entitled: "A Catalogue of all the Musicke Bookes that have been printed in England, eyther for the Lute, Base Violl, Voyces or other Musicall Instruments." It is upon a large separate folded sheet in three columns, and comprises nearly 150 distinct publications, beginning with those in folio and proceeding to the quartos, each alphabetically arranged. We can only specify a few, but among them are these: Alfonso's Ayres, Bartlet's Ayres, Coperario's Ayres, Corkine's Ayres, Cavendish's Ayres, Campion's first, second, third and fourth bookes, Dowland's four bookes, Daniel's Ayres, Ford's Ayres, Jones's Musical Dreame, Jones's Muses Garden, Morley's Consort, Bathe's Introduction, Bird's set of Gradualia, East's four Sets, Gibbons' Madrigals, Farmer's Madrigals, Holborne's Gitterne Booke, Ravenscroft's four bookes of Catches, Wilbie's six Sets, Kirbie's six Parts, Bennet's Madrigals, Watson's six Parts, Wilkes' Fantastickes, Carlton's five Parts, Youle's Canzonets, Sir William Leighton's Songs and Sonnets, Sr. Edwin Sand's Psalmes, &c.

One of Campion's rarest works, of a middle period (only two copies of it have come down to us), was his "Songs of Mourning: bewailing the untimely death of Prince Henry," the music to which was not his own but by John Cooper, who italianized his name as Coperario. They were printed together in 1613 "for John Browne;" and we quote only a single specimen, since in every respect the grief and words are too artificial, as if unprompted by genuine grief and sensibility. The following is headed:—

"To the most disconsolate Great Britaine.

"When pale famine fed on thee
With her insatiate jawes,
When civill broyle set murder free,
Contemning all thy lawes;

When heaven enrag'd consum'd thee so
 With plagues, that none thy face could know,
 Yet in thy lookes affliction shewed lesse
 Than now for one's fall all thy parts expresse.

"Now thy highest States lament
 A Sonne and Brother's losse;
 Thy Nobles mourne in discontent,
 And rue this fatall crosse.
 Thy Commons are with passion sad
 To thinke how brave a Prince they had.
 If all thy rockes from white to black should turne,
 Yet couldst thou not in shew more amply mourne."

This is in a very different style and strain to that which Campion could produce, when unfettered by his subject, and allowed free range to his fancy and imagination. He was an excellent scholar, as well as a fine poet and an accomplished musician, and he prefixes to his "Songs of Mourning" some good hexameter and pentameter lines. They are followed by an English Elegy, in which the author was evidently not less anxious to propitiate the living Prince, than to lament the dead one: it requires no farther notice.

SOOWTHERN, JOHN.—Pandora. The Musyque of the beautie of his mistresse Diana. Composed by John Soowthern, Gentleman, and dedicated to the right Honorable, Edward Dever, Earle of Oxenford &c. 1584 June 20. *Non careo patria, me caret Illa magis*.—Imprinted at London for Thomas Hackette, and are to be solde at his shoppe in Lumbert streete under the Popes head. 1584. 4to. B. L. 40 leaves.

The title of this volume has never before been given, and the only copy known to Ritson was deficient in this respect: one or two other exemplars, more or less complete, are mentioned by bibliographers; but the contents are so worthless, that we shall dismiss the work comparatively briefly. We believe that the only perfect copy was that belonging to Heber, which we have used. Steevens conjectured that Soowthern, Soothern, or Southern, was a native of France; but we apprehend that he was English, and had been educated abroad before he came to this country to follow his profession as a musician. It has been supposed that Drayton referred to this rhymester (who scarcely

deserves even to be so called) when, in the first Ode of his "Poemes Lyrick and Pastorall" (n. d., but printed soon after the death of Elizabeth), he thus addressed a person, whose name he spelt—

" Southerne, I long thee spare,
Yet wish thee well to fare,
Who pleased'st greatly,
As first, therefore more rare,
Handling thy harpe neatly."

Here we have no Christian name, and it is impossible to believe that Drayton would mean to praise anything in Soowthern (if the same man were intended) but his neat handling of the harp. Whatever may be the value of the lines as a kindly tribute, they have not hitherto been cited. Puttenham, in his "Arte of English Poesie," 1589, does not name Soowthern, but ridicules the affectation, self-conceit, and plagiarism of his productions: his words, of easy application by those who were acquainted with Soowthern's style, are the following:—"Another, of reasonable good facilitie in translation, finding certaine of the hymnes of Pyndarus and of Anacreon's Odes, and other Lirickes among the Greekes, very well translated by Rounsard, the French Poet, and applied to the honour of a great Prince in France, comes our minion, and translates the same out of French into English, and applies them to the honour of a great nobleman in England; wherein I commend his reverent minde and duetie, but [he] doth so impudently robbe the French Poet, both of his prayse and also of his French termes, that I cannot so much pitie him, as be angry with him for his injurious dealing; our sayd maker not being ashamed to use these French wordes, *freddon, egar, superbous, filandering, celest, calabrois, thebanois* and a number of others for English wordes, which have no maner of conformitie with our language, either by custome, or derivation" (p. 211).

By the "great nobleman" Puttenham means the Earl of Oxford, to whom, upon his title-page, and in an unusual manner, Soowthern dedicates his volume. In some verses "to the Reader," he tells him to expect only amorous effusions, and not "furious alarms," from France, Spain, Germany, or Italy; and the following, numbered 5, is a sonnet "to his Diana," so far anticipating Constable (see Vol. I. p. 150) in the name given to his mistress:

" Of stars and of forrests Dian is the honor,
And to the seas to the Goddesses is the guide:
And she hath Luna, Charon and Eumenide
To make brightnes, to give death, and to cause horror.

And, my warrier, my light shines in thy fayre eyes ;
 My dread is of thee, the to great excellence :
 Thy wordes kyll mee, and thus thou hast the puissance
 Of her that rules the flodes, and lightens the skies.
 And as sylver Pheb is the aster most clare,
 So is thy beauty the beauty the most rare :
 Wherefore I call thee Dian for thy beautee,
 For thy wisdom and for thy puissance celest.
 And yet thou must be but a Goddesse terest,
 And onely because of thy great crueltee."

It is just possible to make sense out of this "mingle mangle" (as Puttenham afterwards terms Soowthern's barbarous mixture of languages), but when the sense is made out, it is not worth the trouble. Not a little, and certainly the best part of the collection, is stolen from Ronsard, without acknowledgment or reference; but when the author trusts solely to himself he is merely inane, and yet ridiculously and despicably self-satisfied. The following is the opening of one of his "Elegies," and is addressed

"TO THE GODS.

"When the eye of the world doth washe
 His golden shining haire
 In the large Ocean seas; and that
 They have coverd the lyght,
 A murmuring repose and a
 Restfull and sleepy night
 Is spread both over the earth
 The waters and the ayre.
 But I chaunge nature then. For than
 Dooth my brightest Aurôr,
 In a sweete dreame present her selfe.
 O dreame, no dreame! but well,
 The Ambrozie, the Nectar, and
 The manna Eternell:
 And to be breefe, a vision that
 I lyke a God adore.
 Wherefore farewell, day of night, and
 Welcome night waking daye;
 And farewell waking of my sleepe,
 Welcome sleepe, lyving joye.
 But what say I? my wealth is false,
 And my evill veritable;
 And I plaine of them both, for I
 Have in neither delight:
 Except ye Gods will short these dayes,
 And eternish this night;
 And that God that will doo it, shall
 Be a God charitable."

We feel confident that no farther sample from such a miserable, self-deluded dabbler can be required; but the later part of his volume professes to contain "four Epitaphs by the Countes of Oxenford, after the death of her young sonne, the Lord Bulbecke;" and an "Epitaph

made by the Queenes Majestie at the death of the Princesse Espinoye," together with "Verses, Stanzas, Hymnes, and Elegies, all dedicated or sent to his Mistresse Diana." Soowthern was resolved to furnish sufficient variety, and added to all these what he calls "Odellets," as well as some French rhymes, which purport to be original; and from which we judge, that although an Englishman by birth and name, he, probably, had had a foreign education. His productions do no credit to either country.

SOUTHWELL, ROBERT.—Mary Magdalens Funerall Teares. Jeremiae Cap. VI. verse 26. *Luctum unigeniti fac tibi planctum Amarum*.—London, Printed by A. I. G. C. 1594. 8vo. 47 leaves.

We are the more desirous to notice this, as far as we know, unique edition of Robert Southwell's earliest printed work, because, although the title of it has been mentioned (Lowndes, Bibl. Man. p. 2461, edit. 1863), it has been incorrectly given, and the body of the work, as it here exists, has never been examined. It was several times reprinted, in 1607, 1609, 1620, and 1626; the later impressions are very inaccurate, often substituting one word for another, and otherwise perverting the meaning of the author: thus, on the very first page of the edit. 1620, we are told that the blessed Mary Magdalen loved our Lord more than "her selfe," when the edition of 1594 shows that *selfe* was a misprint for "life;" and just afterwards "*owne* death" is substituted for "one death," and *turnedst* for returnedst. Without pursuing this point farther, we may add, that in all the accounts regarding Southwell, even in that by the late Mr. Turnbull, ("Poetical Works of Southwell," 8vo. 1856,) an introductory address to the Sackville family, which was written by Trussell, and printed with his name at length in 1596 and several times afterwards, is assigned to Southwell, under the initials S. W., which were assumed in 1594 in the production before us. This was a blunder into which Mr. Turnbull fell because it had previously been committed by Haslewood, in *Censura Literaria*, II. 7, edit. 1815.

The name or initials of Southwell were not upon the title-page, nor annexed to the preliminary matter of the work in our hands; and we see that even the printer and stationer did not give their names: A. I.,

reversed, we may suppose to have been John Allde, and G. C. Gabriel Cawood. The dedication "To the worshipfull and vertuous Gentlewoman Mistresse D. A." and the address "to the Reader" are both subscribed "Your loving friend S. W.," though changed to R. S. in subsequent impressions. In the dedication, the author (who, after all, may not have been Southwell, but some other nameless and zealous Roman Catholic) thus adverts to the loose and idle character of the prevailing poetry of his day; and we may almost fancy that he had in his mind (though, of course, he does not name it, nor any other performance of the kind) Shakespeare's "Venus and Adonis," which had come out in the previous year, and had been reprinted at the very time when the following attack was directed against such productions: S. W. expresses his hope that his "pleasing theme" will be welcome to "Mistresse D. A.," and then adds:—

"For as passion, and especially this of love, is in these daies the chiefe commaunder of most mens actions, and the Idol to which both tongues and pennes doe sacrifice their ill-bestowed labours; so is there nothing nowe more needefull to bee intreated than how to direct these humours unto their due courses, and to drawe this floude of affections into the right chanel. Passions I allowe and loves I approve; onely I woulde wishe that men would alter their object, and better their intent."

He then calls upon worthier pens to take up the subject, observing, "And therefore sith the finest wits are now given to write passionate discourses, I would wish them to make choise of such passions, as it neither should be shame to utter, nor sinne to feele." Possibly, to this admonition we may owe such pieces as Nash's "Christ's Tears," in prose, which was re-issued in 1594, or such poems as Markham's "Syon's Muse," which came out in 1595. Again, in his address "to the Reader," S. W. (for so he subscribes it) complains of the poets of his day for taking up profane fables of love, "wisely telling a foolish tale, and carrying a long lie very smoothly to the end." On these he laments that "exquisite labours" have been bestowed; and of his own work he says, using a word we do not recollect to have met with elsewhere, "This commoditie, at the least, it will carrie with it, that the reader may learne to love without improofe of puritie, and teache his thoughtes either to temper passion in the meane, or to give the bridle onelie where the excesse cannot be faultie."

He opens his "Mary Magdalen's Funeral Tears" with these laboured sentences:—

"Amongst other mournefull accidents of the Passion of Christ, that love presenteth it selfe unto my memorie, with which the blessed Mary Magdalen, loving our Lord more then her life, followed him in his journey to his death,

attending upon him when his Disciples fled, and being more willing to die with him than they to live without him. But not finding the favour to accompanie hym in death, and loathing after him to remaine in life, the fire of her true affection enflamed her heart, and her enflamed heart resolved into uncessant teares, so that burning and bathing betweene love and griefe, she led a life ever dying, and felt a death never ending. And when he by whom shee lived was dead, and she for whom hee died enforcedly left alive, shee praised the dead more than the living; and having lost that light of her life, she desired to dwelle in darknesse and in the shadow of death, choosing Christes Tombe for her best home, and his corse for her chiefe comfort. For Mary (as the Evangelist saith) *stoode without at the Tombe weeping.*"

The above will afford a notion of the artificial, antithetical, and somewhat inflated style of the whole work: it is in many respects like a long sermon upon the text from Jeremiah on the title-page, and as we proceed, we wonder how so much eloquence can be wound upon so small a foundation. There is not a scrap of poetry, strictly so-called, from the beginning to the end, but the writer warms as he proceeds, and in some places works himself up to a high pitch of religious enthusiasm. In one place he apostrophises Mary Magdalen, and in another, near the end, he appeals thus earnestly, on her behalf, to the Saviour:—

"O good Jesu! what hath thus estranged thee from her? Thou hast heretofore so pitied her tears that, seeing them, thou couldest not refraine thine. In one of her greatest agonies, for love of her that so much loved thee, thou didst recall hir ded brother to life, turning her complaint into unexpected contentment. And we know that thou doest not use to alter course without cause, nor to chastise without desert. Thou art the first that invitest and the last that forsakest, never leaving but first left, and ever offering till thou art refused. How then hath shee forfeited thy favor? or with what trespass hath shee earned thy ill will? That she never left to love thee, her heart will depose, her hand will subscribe, her toonge will protest, her teares will testifie, and her seeking doth assure. And, alas! is her particular case so farre from example, that thou shouldest rather alter thy nature, than shee better her fortune, and be to her as thou art to no other?"

The fault of Southwell's style, both in prose and verse, is a want of simplicity, and the defect is well illustrated in our last quotation, where he enumerates so elaborately the claims of his heroine (if we may so consider her) to the especial favour of our Lord. Southwell was executed as a concealed Jesuit in 1595; and it is singular to find his biographers citing, as his, a poem which, in 1596, alludes to his own sufferings and decease:—

"But now, by Death's none-sparing cruelty
Is turn'd an orphan to the open air," &c.

This poem was composed by, and signed by, John Trussell, the author of "The first Rape of Faire Helen," published in the year when Southwell was executed.

SOUTHWELL, ROBERT. — Saint Peters Complainte. Marie Magdalens Teares, with other workes of the author R. S. —London Printed for W. Barrett. 1620. 12mo. 288 *leaves*.

The above title is in a small compartment in the centre of an engraving representing four passages in the History of the Saviour at the corners, with the figures of Mary Magdalen and St. Peter at the sides. The whole volume is dedicated by the stationer to the Earl of Dorset: it is divided into five parts by separate printed title-pages, 1. St. Peter's Complaint. 2. Mæoniæ. 3. Mary Magdalen's Funeral Teares (in prose). 4. The Triumphs over Death (in prose). 5. Short Rules of good Life (in prose). Most of these were often printed separately at earlier dates, beginning with "Mary Magdalen's Funeral Tears," in 1594, and "St. Peter's Complaint" and "Mæoniæ," in 1595. In the edition before us, the poems, &c., purport to have been written by R. S.; but an impression of several of them was made abroad in the same year, where they are stated to be "by the R. Father Robert Southwell, Priest of the Society of Jesus." To the present copy is added a poem called "The Christian's Manna," not found elsewhere, but which, though not reprinted by Mr. Turnbull, there is no sufficient reason for doubting to be by Southwell. He was a writer whose thoughts often possess striking novelty: he was violently bigotted to his religion, but such stanzas as the following, from the "Christian's Manna," belong to no peculiar body of believers. The author is arguing against the presumptuous folly of those who refuse faith merely because they cannot understand:—

"The Angels eyes, whom veiles cannot deceave,
Might best disclose what best they do discern:
Men must with sound and silent faith receave
More than they can by sense of reason learne.
Gods power our prooffe—his workes our wits exceed:
The doers might is reason for the deed."

It should be mentioned that "St. Peter's Complaint" is dedicated by the author to his "loving Cousin;" "Mary Magdalen's Funeral Tears," as we have seen, "to the worshipful and vertuous Gentlewoman Mistresse D. A.;" "The Triumph over Death" to Richard Sackville (who became Earl of Dorset in 1609); and "The short Rules of good Life" to his "dear affected friend M. D. S." "Mæoniæ" has no dedi-

cation, and it was originally printed as a supplement to "St. Peter's Complaint." "The Christian's Manna" is so scarce that Mr. Turnbull could not obtain the sight of it, but we have a copy now before us.

SPENSER, EDMUND.—Complaints. Containing sundrie small Poemes of the Worlds Vanitie. Whereof the next Page maketh mention. By Ed. Sp.—London. Imprinted for William Ponsonbie &c. 1591. 4to. 91 *leaves*.

The poems enumerated at the back of the title-page are these. 1. The Ruines of Time. 2. The Teares of the Muses. 3. Virgil's Gnat. 4. Prosopopoeia, or Mother Hubberds Tale. 5. The Ruines of Rome by Bellay. 6. Muipotmos, or the Tale of the Butterflie. 7. Visions of the World's Vanitie. 8. Bellayes Visions. 9. Petrarches Visions. Of these "The Teares of the Muses" and "Prosopopoeia, or Mother Hubberds Tale," have distinct title-pages, dated 1591: "Muipotmos, or the Fate of the Butterflie," has also a distinct title-page, but it is dated 1590.

It is in the address of "The Printer to the gentle Reader" that mention is made of certain other poems and "pamphlets" by Spenser, then no doubt existing, although Ponsonby could not procure copies of them, but now irrecoverably lost. These are "Ecclesiastes et Canticum Canticorum translated—A senights slumber—The hell of Lovers—his Purgatorie;" together with "The dying Pellican—The howers of the Lord—The sacrifice of a sinner—The seven Psalmes, &c." In the same address, Ponsonby notices his publication of "the Faerie Queene," meaning, of course, only the first part, the three books which appeared in 1590.

The poems before us were printed probably while their author was in Ireland, but he seems to have prepared them for publication, and they are severally dedicated to the Countess of Pembroke, Lady Strange, Lady Compton and Mounteagle, and Lady Carey.

The Visions of Bellay and Petrarch in this volume had been printed, with variations, more than twenty years before they appeared here. They were unquestionably the very earliest extant work of Spenser, having been inserted by Vandernoodt in his "Theatre, &c. for Voluptuous Worldlings," which came out in 1569, when Spenser was not more than sixteen years old. "Petrarch's Visions" are there called

"Epigrams," and Vandernoodt professed to have rendered them himself from the Brabant language into English. In the same way he asserts that he had translated the "Visions of Bellay" "out of Dutch into English." The most plausible solution seems to be, that Spenser translated them for him, while Vandernoodt took the credit of it. The "Visions of Bellay" Vandernoodt calls "Sonnets," and it is remarkable that they are in blank-verse, as he printed them, although, when republished by Spenser in the volume before us, he changed them from blank-verse into the ordinary form of the rhyming sonnet. The "Visions of Petrarch" were originally printed in rhyme, but some of them were then only of twelve lines: Spenser subsequently added an additional couplet to such as were deficient. See "The Life of Spenser," 1862, pp. xxii, xlii.

SPENSER, EDMUND.—Foure Hymnes, made by Edm. Spenser.
—London, Printed for William Ponsonby. 1596. 4to.
23 *leaves*.

These hymns "Of Love," "Of Beauty," "Of heavenly Love," and "Of heavenly Beauty," are dedicated to the Countesses of Cumberland and Warwick, the dedication being dated, "Greenwich, this first of September, 1596." Respecting them, see "The Life of Spenser," 1862, p. cxxiv. "Daphnaida," an elegy on the death of "the noble and vertuous Douglas Howard, daughter and heire of Henry Lord Howard, Viscount Byndon, and wife of Arthur Gorges Esquire," is appended to most copies of this volume.

SPENSER, EDMUND.—The Shepheards Calendar. Containing twelve Aeglogues proportionable to the twelve Monethes. Entituled to the noble and vertuous Gentleman most wor-thie of all titles, both of learning and chivalry, Maister Philip Sidney.—London Printed by John Windet for John Harrison the yonger &c. 1591. B.L. 4to. 56 *leaves*.

This is the fourth, or perhaps the fifth, edition of "The Shepherd's Calendar," which originally appeared in 1579, dedicated, as above, to "Maister Philip Sidney." The favourable acceptance of it perhaps en-

couraged Stephen Gosson, in the same year, to dedicate to Sidney a work of a very different kind, "The School of Abuse," which was scornfully repudiated by Sir Philip. See "The Life of Spenser," 1862, pp. xxxi, lxxvi.

SPENSER, EDMUND.—Certaine worthy Manuscript Poems of great Antiquitie Reserved long in the Studie of a Northfolke Gentleman. And now first published by J. S. The statly tragedy of Guistard and Sismond. The Northren Mothers Blessing. The way to Thrifte.—Imprinted at London for R. D. 1597. 8vo. 38 leaves.

This little volume has been reprinted within the present century, but we notice it under the heading of our great romantic poet, because it is dedicated to him—"To the worthiest Poet Maister Ed. Spenser"—and because there is a circumstance connected with one of the three pieces it contains that has not hitherto attracted attention. It may be that the scarcity of the book has led to the non-detection of the fact, that "The Northren Mothers Blessing," which comes second on the title-page, is the very poem which Sir F. Madden printed in 1838, as from a manuscript once belonging to Dr. Adam Clarke, and afterwards the property of Mr. Loscombe of Corsham, Wiltshire. Sir F. Madden mentions one other MS. of the same production, in the library of Trin. Coll. Cambridge; but besides the printed copy of 1597 now before us, there is a third and well known MS. of it in the Lambeth Library, No. 853, where it bears the title "How the Goodwife taught her Daughter." Considering that the reprint was made as long since as 1812, it is singular that it should have been unknown in 1838; and in his Introduction to his "Sir Gawayne," in the next year, Sir F. Madden still only speaks of it as a MS., as if not aware that it had been in print in our language for more than two centuries. "The Northren Mothers Blessing" is a didactic poem of thirty-three stanzas, in which a Goodwife instructs her daughter in the ways of the world, and in the manner in which she ought to carry herself. We are not about to criticise or to make extracts from it, farther than is necessary for the purpose of showing the identity between the MS. used by Sir F. Madden and the printed copy of 1597. The MS. used by Sir F. Madden must have wanted the introductory stanza, which stands thus in the old printed copy in our hands:—

"God wold that every wife that wonnyth in this land
 Wold teach her doughter as ye shal understand,
 As a good wife did of the North countré,
 How her doughter should lere a good wife to bee:
 For lacke of the moders teaching
 Makes the doughter of evill living,
 My leve dere child."

If Sir F. Madden had seen this stanza, or the name of the poem as reprinted in 1812, or as printed in 1597, he could not have said "the locality of its composition it is not easy to determine; it contains some traces of a northern dialect," because the Mother is expressly called "northren," with the addition that she was "of the north countré." He was quite right in assigning the original MS. to about the reign of Henry VI., but in the impression of 1597 the language (and especially the spelling) is somewhat modernized. The first stanza in Mr. Loscombe's MS., Sir F. Madden tells us, runs as follows:—

"Doughter zif thou wilt ben a wif, & wiseliche werche
 Loke yt thou love welle god, & holy cherche:
 Go to cherche when thou mygthe, lette for no reyne
 Alle the day thou farest the bette that thou hast god yseyne.
 Wele thryvethe that god loveth, my dere childe."

The second stanza in the printed copy of 1597 is this, showing that the poems are identical:—

"My doughter gif thou be a wife, wisely thou werke,
 Looke ever thou love God and the holy Kirke:
 Go to Kirke when thou may, and let for no rayne,
 And then shall thou fare the bet, when thou God has sayn.
 Full well may they thrive
 That serven God in their live,
 My leve dere child."

Here "leve dere" is merely pleonastic, the Saxon word "leve" signifying *dear*; and here we may remark that there is a misprint in the heading of Sir F. Madden's printed copy of 1838, where "fele tyme & ofte" (unless our exemplar differ from others) is misprinted "*sele* tyme & ofte:" "fele tyme & ofte" of course is *many* a time and oft, A. S. *fela*; a fact of which we cannot suppose Sir F. Madden to have been ignorant, though it is possible that his printer mistook the *f* for the long *s*. However, in an important point, relating to the life of Sir Thomas Gresham, he certainly mistook the letter T for G, and thus confounded Sir Thomas Tresham with Sir Thomas Gresham—"Sir Frederick Madden has cited a manuscript which states that Queen Mary was proclaimed at Northampton by Sir Thomas Gresham, with the ayd and helpe of the towne, being borne amongst them." Here for Sir Thomas Gresham (who was born in London) we ought to read Sir Thomas

Tresham, who was born at Northampton, (Cooper's *Ath. Cantabr.* II. 415). Sir F. Madden misread the MS. and strangely confounded the two old capital letters which begin the names of Tresham and Gresham. It would indeed have been a curious and novel incident in Sir Thomas Gresham's life, if it could have been shown that he assisted at the proclamation of Queen Mary when she came to the throne.

We need not doubt that the author of "The Northren Mothers Blessing" was in the church, if only for the emphasis with which he makes the matron enjoin her daughter to pay her tithes cheerfully:—

"Gladly give thou thy tithes and thine offrings both ;"

which in Mr. Loscombe's MS. stands thus, the word "blethely" (*i. e. blithely*) being used for "gladly":—

"Blethely zeve thi tythys & thin offerynges bothe."

It was clearly an original old English poem, which J. S. here and there modernized, and the same may be said of "The Way to Thrift," while it seems equally certain that "The statelie Tragedie of Guisard and Sismond" was not from the Italian of Boccaccio (Day IV. Nov. 1). *Tancredi Prencce di Salerno uccide l'amante della figliuola, & mandale il cuore in una coppa d'oro, laquale messa sopr' esso acqua avelenata, quella si bee, & cosi muore.* It first appeared in our language through the medium of a French version.

We ought to add that the poem called "The Northren Mothers Blessing" has a separate title-page (wanting in a copy of the vol. of 1597 which was formerly in our hands), and that it is in these terms: "The Northren Mothers Blessing. The way of Thrift. Written nine yeares before the death of G. Chaucer.—London, Printed by Robert Robinson for Robert Dexter. 1597." The dedication to Spenser, at the back of the first general title-page, which has no printer's name at the bottom of it, is in this form:—

"To the worthiest Poet
Maister Ed. Spenser."

Who J. S., the dedicator, may have been is unknown.

STAFFORD, W.—A compendious or briefe examination of certayne ordinary complaints, of divers of our country men in these our dayes: which although they are in some part unjust and frivolous, yet are they all by way of dialogues thoroughly debated & discussed. By W. S. Gentleman.

—Imprinted at London &c. by Tho. Marshe. 1581. B. L.
4to. 59 leaves.

This tract was reprinted in 1751, accompanied by a preface to prove that it was written by Shakespeare, a position which the date alone ought to have refuted. Shakespeare did not come to London until 1586 or 1587; but a passage in the dedication to the Queen, wherein W. S. (*i.e.* W. Stafford, as has since been ascertained) expresses his gratitude to her Majesty "in pardoning certayne my undutifull misdemeanour," was easily perverted (supposing time of no consequence) into an allusion to Shakespeare's offence as a deer-stealer, and the mere mention of a "venison pasty," in the first dialogue, would have been enough to afford a confirmation.

The work is divided into three parts or dialogues between a Knight, a Doctor, a Merchant, and a Capper: the first adverts to the complaints and "griefs" of the country; the second to the causes of them, and the third to the remedies for them. It shows that the writer was a man of considerable learning, much knowledge of the state of affairs, and of great judgment and acuteness of observation. Regarding him nothing has reached our day, but possibly he was father to the author of the next article.

STAFFORD, ANTHONY. — Staffords Heavenly Dogge: or the life and death of the Cynicke Diogenes, whom Laertius stiles *Canem Cœlestem*, the Heavenly Dogge, by reason of the Heavenly precepts he gave. Taken out of the best Authors &c.—London, Printed by George Purslowe for John Budge, and are to be sold at the great South-doore of Paules, and at Brittaines Burse. 1615. 12mo. 67 leaves.

This zealous and eloquent author's earliest work was called after himself "Stafford's Niobe, or his Age of Teares," which came out in 1611, although the writer was then an extremely young man, for in 1608 he was only seventeen, and a commoner of Oriel College. It has been noticed by bibliographers that "Stafford's Niobe" arrived at a second edition in the same year in which it was originally published; and it was followed immediately by "Stafford's Niobe dissolv'd into a

Nilus," also with the date of 1611: to it was appended, with fresh pagination, "An Admonition to a discontented Romanist," so little reason was there for the suspicion of the puritans that Stafford meant to encourage popery. Of this "Admonition" no account has been given, nor has it, we believe, been anywhere mentioned, yet all through Stafford assails the Roman Catholics without reserve or moderation: in one place he remarks, "I doe not clearelie see in what the Pope doth imitate Peter, except it bee in his deniall of Christ. Peter sought to convert both Jewes and Gentiles: the Pope studieth how to couzen Christians. Peter offered a piece of silver for tribute to Cæsar: the Pope sendeth a piece of steele to Princes. Peter willeth the People to pray for their Princes: the Pope not only willeth, but hireth slaves and rascalls to raile against their Soveraignes."

Reading the two parts of Stafford's "Niobe," a general invective against vice and a laudation of virtue, it seems difficult to extract from them anything sectarian, and least of all anything papistical: although the puritans found fault with the work, and wrote against it, there is much in it that is favourable to their habits and tenets. The writer was an enthusiast, and did not always weigh nicely the import of his language, and among other things he gravely tells us of an interview with which he was favoured by the spirit of Sir Philip Sidney. All, or nearly all, he produced was in prose, and he strongly censures poets who "disguise their lasciviousnesse under a veile of smooth running words:" the only scrap of verse he has left behind him, as far as we know, is the following brief translation from that "everlasting Worthy of the French, divine du Bartas, *Peu je regretteroy la perte de leurs ans, &c.*

"Yet would I grieve their losse of time the lesse
If, by their guilefull verse, their too much art
Made not their hearers share with them a part.
The sugred baits of those their learned writs
Doe shroude that poyson, which the younger wits
Quaffe down with breathless draughts, and love's hot wine
(Making them homage do at Bacchus shrine)
Distemp'reth so their stomachs, that they feed
On such ill meates as no good humours breed."

In fact, in the small work immediately under notice, devoted to the praise rather than to the biography of the Cynic Diogenes, Stafford refers, without much respect, to such persons as "read ballads and books balladical," as if there really were nothing of greater worth in poetry. His "Niobe" he dedicated to the Earl of Salisbury; but his "Heavenly Dog" to Sir John Wentworth, in terms of the warmest

friendship. The greater part of the tract consists of a long speech by Diogenes, in which he enforces his own doctrines and principles, and represents himself as much more of a braggart, especially in the company of Alexander, than was becoming the real character of the philosopher. Diogenes exclaims in one place—

“I need not blush at any one of my actions : I make the people my spectators and judges. I approve myself to God ; the censures of men I regard not, nor care I if all my thoughts were registered. What is good I applaud, what is evill I reprehend in whome soever I finde it. Thus it often falls that my patients beate me, and will not attend the cure of their bad affections. My mind alters not, notwithstanding their stubbornnesse; but I still endeavour to teach those that correct me, and with the fondnesse of a father love them.”

It is singular to find a scholar, like Stafford, making Diogenes talk of the two hemispheres of the globe, and of Alexander conquering the one by means of the other, about 2000 years before the western world was discovered. He says little or nothing regarding the life of the Cynic, and thus ends his tract regarding his death :—

“The sunne in the spane of twelve houres saw Diogenes die with the courage of a man, and Alexander with thé pusillanimity of a pesant of Babylon. Thus did one day finish the dayes of the worlds terroure and the worlds wonder.”

Stafford introduces his “Niobe” by an address “to the long-eared Reader,” but his Diogenes, with more humility, “to the modest Reader.” To the last tract is prefixed a very neat engraving of Diogenes in his book-furnished tub.

STAGE-PLAYERS.—The Stage-players Complaint. In a pleasant Dialogue betweene Cane of the Fortune, and Reed of the Friers. Deploring their sad and solitary condition for the want of Employment in this heavie and contagious time of the Plague in London.—London, Printed for Tho: Bates, and are to be sold at his shop in the Old Bailey, &c. 1641. 4to. 4 leaves.

Only two copies of this tract, relating to the Stage and Drama, just before the closing of theatres by the Puritans, are known. The plague was prevailing in London at the time it was written, and the enemies of Plays and Players availed themselves of the visitation, as if it were sent by heaven as a punishment for indulging in such profanations.

There are wood-cuts of two male figures on the title-page, one much

larger than the other, and which was intended for Andrew Cane (or Kane) and which for Immanuel Reed does not appear: the first, in 1641, was a famous comedian at the Fortune Theatre in Golden Lane, Cripplegate, and the second quite as celebrated a performer at the Blackfriars Theatre. The reputation of Cane long survived him, and in a tract by Henry Chapman, printed in 1673, on the virtues of the Bath waters, we read as follows:—"Without which a pamphlet now a days finds as small acceptance, as a Comedy did formerly at the Fortune Play-house without a Jig of Andrew Keins into the bargain." Regarding Reed we may quote the following lines from "The Careless Shepherdess," printed fifteen years after the date of the tract before us:—

"There is ne'er a part
About him but breaks jests.—
I never saw Reade peeping through the curtain,
But ravishing joy entered my heart."

In our "Stage-Players Complaint" they are brought together conversing in the street about their misfortunes, and the dialogue commences thus:—

"*Cane*. Stay Reed! Whither away so speedily? What! you goe as if you meant to leape over the moone. Now, what's the matter?

Reede. The matter is plaine enough: You incuse me of my nimble feet; but I thinke your tongue runnes a little faster, and you contend as much to out-strip facetious Mercury in your tongue, as [I do] lame Vulcan in my feete."

The piece is wretchedly printed, and even at the very commencement we find "incuse" put for *accuse*, and the words *I do*, absolutely necessary to the sense, entirely omitted. In the next speeches, and for the rest of the dialogue, Cane is called *Quick* in the prefixes, and Reed *Light*, which probably gives us the appellations by which they were then popularly known. They continue—

"*Quick*. Me thinks you're very eloquent. Prithee tell me, don't Suada,⁵ and the Jove-begotten braine Minerva lodge in your facundious tongue? You have, without doubt, some great cause of alacrity, that you produce such eloquent speeches now. Prithee, what is it?

Light. How! Cause of alacrity? S'foot I had never more cause of sorrow in my life. And dost thou tell me of that? Fie, fie!

Quick. Prithee why? I did but conjecture out of your sweet words.

Light. Well; I see you'll never be hanged for a Conjurer. Is this a world to be merry in? Is this an age to rejoyce in? Where one may as soone find honesty in a Lawyer's house as the least cause of mirth in the world. Nea; you know this well enough, but onely you love to be inquisitive, and to search the nature of men."

Hence they proceed to advert to their individual sufferings and disappointments, owing to the prevalence of the infection, and the dispo-

sition of the Puritans to terminate, and exterminate, all theatrical exhibitions and performances:—

Quick. But, i'le assure you, tis to be feared; for Monopolies are downe, Projectors are downe, the High Commission Court is downe, the Starre Chamber is down and (some think) Bishops will downe: and why should we, then, that are farre inferior to any of those, not justly feare least we should be downe too?

Light. Pish! I can show thee many infallible reasons to the contrary. We are very necessary and commodious to the people: first for strangers, who can desire no better recreation then to come to a Play: then, for Citizens to feast their wits: then, for Gallants, who otherwise, perhaps, would spend their money in drunkennesse and lasciviousnesse, doe find a great delight and delectation to see a Play: then, for the learned, it does increase and add wit constructively to wit: then, for Gentlewomen, it teacheth them how to deceive idlenesse: then, for the ignorant, it does augment their knowledge. Pish! a thousand more arguments I could add, but that I should weary your patience too much. Well, in a word, we are so needfull for the Common good, that, in some respect, it were almost a sinne to put us downe: therefore, let not these frivolous things perplex your vexatious thoughts."

Cane (*alias* Quick) was, however, a true prophet, and the blow fell, perhaps sooner than even he expected, for an Ordinance of the Lords and Commons for the suppression of Stage-plays and the closing of theatres throughout the kingdom was issued on the 2nd Sept. 1642, although it was evaded, and was not finally put into operation until about five years afterwards. Everything about this tract, its authorship, its typography, and its purpose, show that it was brought out with extreme celerity.

STAGE-PLAYS.—A shorte Treatise against Stage-playes. Prov. 10. 23 &c. Prov. 21. 17 &c. Ephes. 5. 11 &c.—Printed in the yeere of our Lord 1625. 4to. 14 leaves.

The dulness of this anonymous attack is somewhat compensated by its brevity. It has no place nor printer's name, and the type has some appearance of foreign manufacture. We never met with more than one other exemplar of it.

The title-page is followed by "An humble supplication tendered to the High and Honourable House of Parliament, assembled May xvij, 1625;" and we may perhaps suppose that by one "house of Parliament" both were intended. It contains an untrue assertion that Stage-plays "have been justly censured and worthily prohibited by statutes made in the late raigne of famouse Queene Elizabeth, and of our noble and learned King James." No statutes were passed in either

of those reigns doing more, in effect, than regulating and limiting such performances. They were never prohibited excepting on account of the prevalence of the plague.

On the 18th May, 1625, Charles I. had not been two months on the throne, and the object perhaps was to induce him to interpose his authority for the entire suppression of the stage.

The tract, short as it is, is divided into four parts: "1 The original beginning of Stage-plays is shewed. 2 The end is pointed out for which they were devised. 3 The generall matter or argument acted in them is opened in a few words. 4 The reasons to prove them unlawfull are rendred." The old grounds of attack are slightly touched upon without a single syllable of novelty.

STALBRIDGE, HENRY.—The Epistel Exhortatorye of an Inglyshe Chrystian unto his derely beloved countrey of England, agaynst the pompouse popysh Bishops therof, as yet the true membres of theyre fylthye Father the great Antychryst of Rome. Made by Henry Stalbrydge. Hieremie L. Deale with babylon as she hath deserved, &c. 8vo. B. L. 36 leaves.

It has been usual to assign this tract to Bishop Bale, and it is certainly as coarse and abusive as his style was wont to be; but there is no other reason for attributing it to him, and strong ones for concluding that it was written by Henry Stalbrydge, whose name it bears on the title-page: he distinctly claims it, and Bale disclaims it; for he does not insert it in his own list of his works, as he probably would have done had it really come from his pen. The impression in our hands has not been noticed by bibliographers, and at the back of the title is the following preface:—

"As I have compyled thys treatise in the zeale of God and my prince against the tyraunt of Rome and hys secret mainteyners, so it is my desyre that hys grace may have it as the frute of my Christen obedience. And I doubte not but somme godly man, lovinge hys grace better then that wycked pope, wyll faythfully delyver it unto him, the sleighthes of their false generation considered. Pray (genty l reader) that it maye fynde grace in his syght."

At the end of "the Epystel," and before the word *Finis*, we read thus: "Written from Basyle a citie of the Helvecyans by me Henry Stalbrydge;" so that he again asserts it to have been his work. Then

follows "An Appendyce" addressed to Gardiner on his answer to "the Hunting of the Romish Fox," and to it is added "A brefe Table," containing all the principal points discussed; but there is no date from beginning to end: it belongs, however, to about the year 1544, and thus refers to the statute that had been passed a year or two earlier against Players and Minstrels who endeavoured to promote the Reformation: Stalbrydge is addressing Roman Catholic Priests:—

"And you like tiraunts, more cruell then the Turke, constrayne men to professe your false faith by divers kindes of death: none leave ye unvexed and untroubled—*no, not so much as the poore minstrels and players of interludes*, but ye are doing with them. So long as they played lyes, and sange baudy songes, blasphemed God, and corrupting mens consciences, ye never blamed them, but weere very well contented. But sens they persuaded the people to worship theyr Lord God aryght, accordyng to hys holie lawes and not yours, and to acknowledge Jesus Chryst for their only redemer and saviour, without your lowsie legerdemaines, ye never were pleased with them."

This passage, referring to the manner in which Protestant dramas had been at that date substituted for Roman Catholic miracle-plays, is interesting; and a little farther on Stalbrydge tells us that "players and syngers," as well as godly ministers, writers and preachers, had been burned as heretics. Elsewhere he mentions the name of one of the most popular dramas of the period, "Hick Scorner," printed by Wynkyn de Worde, and his tract is full of temporary allusions: we will only make another brief quotation, where he applauds the Reformers of Germany:—

"The noble Germaines have graciouslye done before him, [Henry VIII.] makynge theyr monasteryes, nonnes coventes, and fryers howses, scoles of Chrysten learninge, hospytalles for sycke people, and convenyente dwellynge places for the impotente poore and aged, reservege the reste of the landes and goodes to the mayntenaunce of theyr cyttes and contrees; whych godly distribucion is much commended all Christendome over, where as it is throughlye knowen. Not unknowen is it to these pompouse Prelates, that whan those landes and goodes were fyrst delyvered unto their predecessours, it was not to the intent that they should become possessours or lordes of them, but faythfull disposers to the use of the weake and nedye, that Chryst might so be harboured, noryshed, covered, fedde and visited in his diseased membres, as wilbe required at the latter day."

We do not feel called upon to supply any specimen of the strong epithets abundantly showered upon the Pope, the Priests, and Roman Catholics generally, the use of which ornaments of speech led to the belief, in which we do not accord, that the Epistle was the work of Bale: we look upon it as a successful imitation of Bale's style of treatment, and argument. There were two distinct impressions of it, but they only differ literally.

STANYHURST, RICHARD.—The first foure Bookes of Virgils *Æneis*, Translated into English Heroicall Verse by Richard Stanyhurst: With other Poeticall devises thereto annexed. —At London, Imprinted by Henrie Bynneman dwelling in Thames streate neare unto Baynardes Castell. Anno Domini 1583. 4to. B. L. 54 leaves.

This very rare work, the copy of which in the Bodleian Library is imperfect at the end, was reprinted in 1839, and we should not here notice it, were it not that we wished to introduce a curious passage, not known to the editor, relating to Stanyhurst, which we find in one of Barnabe Rich's tracts called "The Irish Hubbub, or the English Hue and Cry," dated from Dublin, 24th June, 1618. Here Stanyhurst is spoken of as living, although in the prefatory notice to the reprint it is stated that "he died at Antwerp in the year 1618:" if so, perhaps it occurred late in the year, or Rich had not heard of it when he wrote as follows:—

"And as the Irish are thus pleasantly conceited, to jest and to scoffe when they find occasion, so they have as great facilitie in weeping, as Stanhurst, a famous man amongst them for his excellent learning [states]; for he was a Chronicler, then a poet, and after that he professed Alchymie, and now hee is become a massing Priest. This Stanhurst in his History of Ireland maketh this report of his countrey-men:—they follow the dead corps to the ground with howling and barbarous outcries, pittifull in appearance, whereof (as he supposeth) grew this Proverbe — *to weepe Irish.*"

This in most respects agrees with the account given by the editor of the reprint of Stanyhurst's translation of the first four books of Virgil; and to it we may add what Thomas Nash says of Stanyhurst's method of versification; for that able pamphleteer and satirist was in no way tolerant of hexameters, or of any other classical forms in English:—"Master Stanyhurst (though otherwise learned) trod a foule lumbring, boystrous, wallowing measure in his translation of Virgil. He had never been praised by Gabriel for his labour, if therein he had not bin so famously absurd."

We transcribe the above from Nash's "Strange Newes," 4to. 1592, sign. G 3, which (see this Vol. p. 8) came out with a new title-page in 1593 as "the Apologie of Pierce Pennilesse." Of this circumstance the editor of the reprint under consideration was possibly not aware, and it may have led him into the mistakes in his quotation, where he printed "though" *the*, and "wallowing" *walloping*, besides inserting

"Gabriel Harvey," at length, when, as we see, Nash gives Harvey only his Christian name, in order to treat him more contemptuously. In the same way, probably from not consulting the original, he makes Bishop Hall speak of "*chaunted feet*" instead of "*changed feet*;" and in the long quotation from Phaer's Virgil he has printed *worke* for "*wroke*," (the past tense of the verb *to wreak*) and *same* for "*fame*," the last error arising, as usual, out of the confusion between the long *s* and the letter *f*. The text in general is correct, excepting that in the dedication a marginal note is omitted, and that in Book I. we are told that "*Ganymed by love too skytop is hoysed*," when, as we know, and as Stanyhurst wrote, the feat was performed by "*Jove*" and not by *love*. In the brief introductory prose to the "*Certaine Psalmes of David*" the word *first* is accidentally inserted, when it has no place in the original; and "*played*" is misprinted *payed* in the description of Liparen.

We believe that the reprint of 1839 was confined to fifty copies, and Stanyhurst's experiment in English hexameters has been so often mentioned, and ridiculed, that we are unwilling not to add a brief specimen. We will extract part of the speech of Dido before her death, and follow it by the same passage as rendered by Lord Surrey, more than forty years earlier, in blank-verse:—

"O my sweet old leavings, whilst mee good destinie suffred,
And god of his goodnesse you mee too pleasure alowed,
Take ye my faint spirit, mee from these troubles abandon:
I liv'de, and the travail graunted by fortun I traced;
Also my goast shortly too pits of Limbo shal hobble.
A citty I founded stately, thee wals did I see rais'd,
And the death of my husband on freendlesse broother I venged.
Blessed had I rested, yee, thrice most blessed, if only
In theese my regions no Troian vessel had anchor'd."

It seems strange that the mere beauty of Virgil's versification did not save us from the infliction of Stanyhurst's "*hobbling*" hexameters. The Earl of Surrey (we quote from Tottell's first edition of 1557) gives the same passage more tersely and harmoniously:—

"Swete spoiles, whiles God and destenies it wold,
Receive this sprite, and rid me of these cares.
I lived and ranne the course fortune did graunt,
And under earth my great gost now shall wende.
A goodly town I built, and saw my walles:
Happy, alas, too happy, if these costes
The Troyan shippes had never touched aye."

It is quite clear that Stanyhurst was not encouraged to continue his labour, although he lived more than thirty years after he printed his "*First foure Bookes of Virgils Æneis*."

STATUTES, &c. OF WAR.—Hereafter Ensue certayne Statutes and Ordenaūces of warre made ordeyned enacted & estab-lysshed by the most noble victoryous, and moste Christen Prynce our moste drade Soueraygne lorde Kynge Henry the viij. B. L. 4to. 16 leaves.

This publication, from the press of Pynson, was wholly unknown to Ames, Herbert, and Dr. Dibdin. The colophon is, "Emprynted at the hyghe Comaundement of our Soueraygne lorde the Kynge Henry the viij. By Rycharde Pynson, prynter vnto his noble grace. The yere of oure lorde M.CCCCC. and xij."

Under the title are the king's arms, supported by two winged angels, and below them the crowned rose, and a square including three castles. The back of the title is filled by Wynkyn de Worde's largest device, as given in Dibdin's *Typogr. Ant.* II. 38. At the back of the last leaf is Pynson's device, number five, as also given by Dr. Dibdin. The last sign. is C. iij. The subsequent extract from the preamble shows upon what occasion these statutes and ordinances were published:—

"Semblably oure soueraygne lorde Henry of this name the viij, by the grace of god kynge of Englande and of Fraunce, & lorde of Irlande entyndyng by the same grace with all goodly spede to passe ouer the see in his awne persone with an Armye and hoste Royall for ye repressynge the great tyrannye of the Frensche kynge now lately comytted and doon aswell in vsurpyng vpon cristes Church and the Patrymonie of the same and in raysynge norryssynge and maynteyngnyng a detestable Scisme in the sayd Church to the great inquytacion of all xpendome, as also in deteignynge by vyolence Reames, Landes, Senyories and dominions of dyuerse and many xpen Prynces distourbyng and inquytynge by suche sedicious ambitious and contentious meanes the states tranqulyties and restfulnes of all xpen regyons, to the manyfest daūger of his hyghnes & this his Realme of Englande and subgiettes of the same, vnlesse the inordynate appetyte of ye sayd Frensche kynge be spedely with myght and power repressed and resysted," &c.

The following are among the "Statutes and Ordinances:"—

"For dysynge, cardynge, and all maner of games.

"Also that no man play at dyse, cardes, tables, close, handout, nor at none other game, wherby they shall waste theyr money or cause debates to aryse by ye same. And if any so be foude playinge at any of thyse games, that for ye firste tyme he or they shalbe comytted to warde, there to remayne viij dayes, and to lose all suche money as they or any of them playe for, the one halfe to the prouoste of the marshall, and ye other halfe to hym that so fyndeth them playinge. And if any of the sayd armye be foude twyes playinge he shalbe comytted to the prouostes warde there to remayne a moneth and to forfayte a monethes wages, the one halfe to ye kynge and the other halfe to the fynder. Prouyded alwaye yt he that so fyndeth any of them warne the tresourer of the warres, incontynent after he hath so foude them or as soone as he maye, or els to take no profyt of that parte of the sayd wages. And if any so be founde the

thrydde tyme playinge he to be comytte to warde there to abyde ye kynges pleasure, and to have suche further punycion as shall please the kyng.

“*For theym that crye hauoke.*

“Also that noo man be so handy to crye hauoke, vpon payne of hym that so is founde begynner to dye therfore and the remenaunt to be emprysoned, and theyr bodyes to be punysshed at the kynges wyll.

“*For women that lye in childbedde.*

“Also that no man be so hardy to go into no chambre or logynge where that any woman lyeth in childbedde her to robbe ne pyll of no goodes the whiche longeth vnto her refresshyng, ne for to make none affraye where thorough she & her childe myght be in any disease or dispayre, vpon payne he that in suche wyse offendeth shall lose al his goodes, halfe to hym that accuseth and halfe to the marshall, and hym selfe to be dede, but if the kyng gyue hym grace and pardone.”

STEVENSON, MATHEW.—*Occasions Off-spring, or Poems upon severall Occasions.* By Mathew Stevenson &c.—London, Printed for John Place &c. 1645. 12mo. 72 *leaves*.

The author produced the contents of this volume at various periods, and here collected them into a volume, probably the first time he had seen his poems in print. They are dedicated to his cousin, Mr. Benjamin Cooke, and are ushered into the world by numerous commendatory lines, all signed with initials: the following, with the initials F. B. at the foot, speak of a very distinguished poet of that day:—

“Tell me no more of Withers wilde abuses;
Thy booke a thousand times more wit produces.
Withers shall wither, whilst thy bays are seen,
Like Daphnes chapplet, of immortall green.”

In one of his poems, which are generally of a temporary and trashy description, Stevenson mentions a circumstance relating to Thomas May of some curiosity: he is writing *In honorem Poetarum*.

“Yea, do not all men say
Poets dare any thing?
Pray, was not noble May,
Call'd brother by a King?”

This must of course refer to a period anterior to the date when May became Historiographer to the Parliament, and produced his *History* of it from the year 1640. All parties, Clarendon, Fuller, Phillips, Winstanley, &c., agree that he quitted the royal side be-

cause "his bays were not so richly gilded" as he had hoped: some assert that he took umbrage at the royal preference of Davenant for the office of the Queen's poet.

STRAFFORD, THO. WENTWORTH, EARL OF.—Great Straffords Farewell To the World: Or his *Ultimum Vale* To all earthly Glory. Written by his owne Hand in the Tower, and left behinde him for his friends or foes to peruse and consider. —Printed in the yeare 1641. 4to. 4 leaves.

A poem apparently divided into twenty-seven six-line stanzas, but, in fact, entirely in couplets. On the title-page is a coarse woodcut of the Earl, and under it "Thomas Earle of Strafford L. Lieutenant of Ireland &c."

The whole is written in a strain of self-accusation and reproof, and it thus concludes:—

"I doe confesse I have deserved death,
And willingly submit to lose my breath:
The world I freely with my heart forgive;
Since all must die, why should I wish to live?
I justly die by th' Law: fame ring my knell;
Earths fading pompe adieu; vaine world farewell!"

These lines, like some others, run easily enough, and whoever might be the author of them, he was neither an unpractised versifier, nor an impartial judge. We never met with any other copy of this temporary tract, but there exist various pieces of the same character. One of an entirely different complexion is in the shape of a broadside, and bears for title "The Earle of Strafford his Ellegiack Poem, as it was pen'd by his owne hand a little before his Death," and at the bottom is "*Finis*. Printed in the Yeare 1641." It is a very poor production, in which Strafford is made to vindicate himself, especially his conduct in Ireland, and it closes thus:—

"For all the service I have done the State,
My early risings and my sleeping late;
For all those cares kept sad my charge, my long
Zeale to my Prince, which you misconster'd wrong;
For all my labours, and in that pursuit
My slaughtered honours, and my life to boote,
Doe this, and you shall by my counsaile prove
Happy on earth, as I in Heaven above;
And though (for this shall your most comfort bring)
You lov'd not me, yet love my Lord your King."

The logic and sense of this passage are not very apparent, but we are not for a moment to suppose that either the above or what precedes it really came from the pen of the unhappy Earl. His friends could do him little service after his enemies had cut off his head.

STRIPPING, Whipping, and Pumping. Or The five mad Shavers of Drury-Lane; Strangely Acted and truly Related. Done in the Period, latter end, Tayle, or Rump of the Dogged Dogge-dayes, last past, August, 1638.—Together with the names of the severall parties which were Actors in this foule businesse.—London: Printed by J. O. for T. Lambert. 1638. 8vo. 12 *leaves*.

This is a rare humorous tract, though not perhaps rarely humorous; and facing the title-page is a woodcut, representing one woman in the midst of four others (all with labels and inscriptions from their mouths), two of whom have rods in their hands, and all of them engaged in tormenting her in various ways: one of the four persecutors is cutting off the victim's hair, and a second appears to be inflicting a wound upon her with a knife: below, and as if coming out of the ground at one corner, is a man's or boy's head and arms, holding a barber's basin. The woodcut and the letter-press seem calculated for the meridian of Drury Lane, where in fact the scene is laid: the narrative was no doubt founded upon some incident that had made a disturbance, and had attracted attention in that populous neighbourhood. After a brief introduction, the main narrative begins thus:—

“About the latter end of August last, 1638, this hellish fire of Jealousie did most strangely inflame five women, whom my pen should not name, nor should they be knowne by any writing of mine, but that they and their mad and barbarous proceedings are too much true, and too many wayes scattred and spread abroad by sundry Pens and Tongues, some of them making the matter, that was (and is) bad enough already, worse.”

The story relates to the jealousy of Mrs. Evans, the wife of a barber in Drury Lane, occasioned by the suspected intimacy of her husband with Joan Isley. Mrs. Evans and four or five friends treacherously invite Joan Isley to supper to partake of pig, and then set upon her in the most pitiless manner with birchen twigs, razors, &c., and finally drive her naked into the street at eleven at night, and there pump

upon her. In the end Joan is rescued by a coachman of the name of Finch, who prosecutes her persecutors.

What is most curious in the tract are the local allusions: thus Evans, the barber, invites Joan Isley to take a pint of wine with him at "a Taverne (the signe of the Phœnix) neare the lower end of Drury-lane, behind, or on the back-side of the Bell, which is an Inne and a Taverne in the Easterne part of the Strand." This Phœnix was, no doubt, a public house close to the Theatre of the same name, and deriving the sign from it. Farther on we have a mention of "Reine-Deere Court" in Drury Lane, whither Mrs. Evans was carried, with only an apron before her, to be pumped upon. Helmet Court is still known in the Strand, and we are here informed that Mrs. Evans was, at the time of the affray, nursing "a sicke Gentleman, (a Captaine) at the signe of the Helmet in the Strand;" so that the Court was named, as was very usual, from a public house in or close to it.

The tract ends with some grave reflections upon the subject, a sort of improvement, or moral deduction from the incidents. The tract is, we think, unique, and it deserves to be so.

STUBBES, PHILIP.—The Anatomie of Abuses: Contayning a Discoverie, or briefe Summarie of such Notable Vices and Imperfections, as now raigne in many Christian Countreyes of the Worlde: but (especiallie) in a verie famous Ilande called Ailgna: Together with most fearefull Examples of Gods Judgementes, executed upon the wicked for the same, aswell in Ailgna of late, as in other places, elsewhere.—Verie Godly to be read of all true Christians, euerie where: but most needefull to be regarded in Englande.—Made dialogue-wise, by Phillip Stubbes.—Seene and allowed, according to order.—Math. 3 ver. 2. Repent, for the kingdome of God is at hande.—Lvc. 13 ver. 5. I say unto you (saith Christ) except you repent, you shall all perish.—Printed at London, by Richard Jones. 1 Maij. 1583. 8vo. 125 *leaves*.

We believe that the only existing perfect copy of the first edition of "The Anatomy of Abuses" by Philip Stubbes is that now before us:

one or two other exemplars are known, but we apprehend that they are more or less defective.

It is dated at the bottom of the title-page "1 Maij 1583," and it was published, as we may infer, in consequence of the following entry of it at Stationers' Hall (Extracts II. 178.) :—

"Primo Die Martij.—Rich. Jones. Licenced unto him, under thandes of the Bishop of London, and both the Wardens, The Anatomye of abuses by Phillipe Stubbes vjd."

We may conclude that it was then in its passage through the press, and it was completed in the next two months. An important part of its contents was an unmeasured attack upon May-games, and the appearance of the volume on the first day of May was perhaps designed. As some doubt and confusion prevail regarding the number, and periods of publication, of later editions, occasioned in part by misstatements on the title-pages of one or two of the old impressions, we subjoin an accurate account of them.

The second edition is dated 16th August, 1583, and we have given the exact terms of the title-page at the head of the next article : thus, whatever number of the first edition was struck off, the copies were exhausted in rather more than three months. The third edition came out in the autumn of the following year, for it bears date 12th October, 1584 ; but the fourth edition, also dated 1584, is without any specification of the month, and the same observation will apply to the fifth edition in 1585. This last is remarkable, because, although for the same printer and stationer, Richard Jones, it is by clear error called the third edition—"And now newly revised, recognised and augmented *the third time* by the same author." We have examined all anterior impressions of the book and their dates, so that we are in a condition to speak positively on the subject : it had been printed four times before it was reprinted in 1585 ; and in every instance it had been separately composed, and was not a mere re-issue of copies left on hand. It was on the title-page of the edition of 12th October, 1584, that it was first said that the work had been "newly revised, recognised and augmented." In later impressions, of which there were several, none but accidental variations occur : and the main differences are to be found in the second edition of 16th August, 1583, as compared with the first edition of 1st May, 1583.

In the very outset we encounter an important variation, because "A Preface to the Reader," which follows a long dedication to Philip Earl of Arundel, was never inserted after the first impression : among

other points it contains the following remonstrance against the performance of plays on Sunday :—

“So that when honest and chaste playes, tragedies and enterluds are used to these ends, for the Godly recreation of the mind, for the good example of life, for the avoyding of that which is evill, and learning of that which is good, than are they very tolerable exercyses. But being used (as now commonly they be) to the prophanation of the Lord his sabaoth, to the alluring and invegling of the People from the blessed word of God preached, to Theaters and unclean assemblies, to ydlenes, unthriftynes, whordome, wantonnes, drunkennes, and what not; and which is more, when they are used to this end, to maintaine a great sort of ydle Persons doing nothing but playing and loytring, having their lyvings of the sweat of other Mens browes, much like unto dronets devouring the sweete honie of the pore labouring bees, than are they exercyses (at no hand) sufferable.”

Now, it so happened that in the interval between 1st May, 1583, when the above censure appeared, and 16th August, 1583, when it was suppressed, the evil against which the passage was directed had been, at least in part, remedied; for a public order had been issued forbidding the profanation of Sunday by the representation of plays and interludes. We know that the order was afterwards more or less disobeyed, and that the complaint was therefore renewed; but when Stubbes put forth his second edition the experiment of Sunday-suppression had hardly been tried, and it was not known what effect the directions of the Privy Council might produce. On this account Stubbes cut away his “Preface to the Reader,” and he took care not to leave even his cautious approbation of dramas, which contained “matter both of doctrine, erudition, good example and wholesome instruction.” We can readily believe that, considering the offence it had given at Court and elsewhere, he was glad also to omit what he had said, in the first instance, on the subject of indecency and extravagance in dress. Proclamations, or sumptuary laws had rendered his observations somewhat superfluous. (Egerton Papers, pp. 247-489).

Stubbes considered himself a poet both in Latin and English, and he prefixed to his “Anatomy of Abuses” four Epigrams in the former language, and a dialogue between himself and his book in the latter we subjoin it, as a specimen: “the Author” thus commences—

“Now, having made thee, seelie booke,
and brought thee to this frame,
Full loth I am to publish thee,
lest thou impaire my name.

“*The Booke.* Why so? good Maister, what’s the cause,
why you so loth should be
To send mee foorth into the World
my fortune for to trye?

- " *The Author.* This is the cause ; for that I know
the wicked thou wilt move ;
And eke because thy ignoraunce
is such as none can love.
- " *The Booke.* I doubt not but all Godly Men
will love and like mee well,
And for the other I care not,
in pride although they swell.
- " *The Author.* Thou art also no lesse in thrall,
and subject every way
To Momus and to Zoilus crew,
who'le dayly at thee bay.
- " *The Booke.* Though Momus rage and Zoilus carpe,
I feare them not at all:
The Lord my God, in whom I trust,
shall soone cause them to fall.
- " *The Author.* Well, sith thou wouldst so faine be gone,
I can thee not withhold :
Adieu therfore ; God be thy speade,
And blesse thee a hundred fold.
- " *The Booke.* And you also, good Maister mine,
God blesse thee with his grace ;
Preserve you still, and graunt to you
In Heaven a dwelling place."

The author's fixed determination to publish, in spite of pretended coyness, must have been strong, or such poor arguments as his Book uses would hardly have prevailed. The whole work is in the form of a colloquy between two persons called Spudeus and Philoponus, the latter pretending that he had been long a traveller "in Ainabla, after Ainatirb, but nowe presently called Ailgna" (merely reversing the letters of different names of our island) and he proceeds to give an account of all he had seen. The first portion is merely introductory, after which we come to the following sixteen separate headings :—

- " A perticuler Discription of apparell in Ailgna by degrees.
" A particulare Discription of the Abuses of Womens apparell in Ailgna.
" The horryble vice of Whordome in Ailgna.
" The gluttonie and drunkennesse in Ailgna.
" Great Usurie in Ailgna.
" The Maner of sanctifyng the Sabaoth in Ailgna.
" Of Stage-playes and Enterluds, with their wickednes.
" Lords of Mis-rule in Ailgna.
" The Manner of Church-ales in Ailgna.
" The maner of keeping of Wakeses and feasts in Ailgna.
" The horrible Vice of pestiferous dauncing used in Ailgna.
" Of Musick in Ailgna, and how it allureth to vanitie.
" Cards, Dice, Tables, Tennises, Bowles, and other exercyses, used unlawfully in Ailgna.

"Beare baiting and other exercyses used unlawfully in Ailgna.

"A Fearfull Example of God his Judgement upon the prophaners of his Sabaoth.

"A fearfull Judgement of God shewed at the Theaters."

Such are the various divisions Stubbes makes of his subject, but he has many digressions, some of them more interesting and informing than if he had closely adhered to the particular topic in hand: thus, under the last heading, without more than a few words of introduction, he breaks out into an attack upon the sort of books then usually read, and upon the facility with which a license could be obtained for them.

"And as for the reading of wicked Bookes, they are utterly unlawfull. * * * And yet notwithstanding, whosoever wil set pen to paper now a dayes, how unhonest so ever, or unseemly of Christian eares his argument be, is permitted to goe forward, and his work plausibly admitted, and freendly licensed, and gladly imprinted without any prohibition or contradiction at all: wherby it is growen to this issue, that bookes and pamphlets of scurrilitie and baudrie are better esteemed, and more vendible then the godlyest and sagest bookes that be: for if it be a godly treatise, reprooving vice and teaching vertue, away with it! for no man (almost) though they make a floorish of vertue and godlynes, will buy it, nor (which is lesse) so much as once touch it. This maketh the Bible, the blessed Book of God, to be so little esteemed. That worthie Booke of Martyrs, made by that famous Father and excellent Instrument in God his Church, Maister John Fox, so little to be accepted, and all other good books little or nothing to be revered; whilst other toyes, fantasies, and bableries, wherof the world is ful, are suffered to be printed."

Recollecting that Fox's Martyrs is so bulky a work, and that the publications complained of by Stubbes were chiefly mere tracts, it is not wonderful that they should have sold more rapidly: the author of "the Anatomy of Abuses" had contributed eight Latin lines introductory of the work of Fox, to which on every account his partialities would be strong, and he entitled them, in the true puritanical spirit, *In sanguisugas Papistas Phil. Stubbes*.

At the conclusion of their conference Spudeus heartily thanks Philoponus for the novel information and excellent advice he has given him, and the friends separate after a sort of prayer.

The number of editions, and the rapidity with which they followed each other (the work was republished between 1585 and 1595, the latest of the old editions we have seen) bear witness to the reception of "the Anatomy of Abuses" by the puritans; and encouraged by his success, Stubbes immediately set about a second part, which came out in 1583, but which is extremely dull, and which, though reprinted in the same year, was seldom afterwards heard of: it was expressly called "The second Part of the Anatomie of Abuses."

STUBBES, PHILIP.—The Anatomie of Abuses : Containing a Discoverie, or briefe Summarie of such Notable Vices and Imperfections as now raigne in many Countreyes of the World : but (especialle) in a famous Ilande called Ailgna : Together with most fearefull Examples of Gods Judgements executed uppon the wicked for the same, aswel in Ailgna of late, as in other places elsewhere. Very Godly to be reade of all true Christians : but most needefull to be regarded in Englande. Made Dialogue-wise by Phillip Stubbes. Seene and allowed according to order. [Math. 3. Vers. 2. Luc. 13. Vers. 5.]—Printed at London by Richard Jones. 16 August. 1583. 8vo. 133 *leaves*.

The chief differences on the title-pages of the first and second editions of this work, besides the date, are that the word "Christian" is here omitted before "Countreyes of the World," and "verie" before "famous Ilande." There is also a colophon to the second edition, in order, perhaps, to enforce the assertion that the work was not surreptitiously published : it runs thus—"Perused, authorised, and allowed, accordyng to the order appointed in the Queenes Majesties Injunctions. At London Printed by Richard Jones : dwellyng at the Signe of the Rose and the Croune, neere unto Holborne Bridge. 1583." At the back of the above, which is on a separate page, is Day's original woodcut of an old man walking, in a long cloak, with flat cap and a pair of gloves in his left hand.

The internal differences are of much more importance than the external, besides the total omission of the "Preface to the Reader" as noticed in the last Article. In the first place comes an additional copy of commendatory verses by C. B. of no merit, but entreating persons of all ranks to buy his friend's book. Considerable additions are then made to the author's text, and among them a whole section is devoted to "Greate sweareyng in Ailgna," which occupies nearly twelve pages, and is the more curious, because in it Philoponus (*i. e.* Stubbes) thus adverts to a previous publication of his own :—

"There was a certaine yong man dwellyng in Enloenilshire in Ailgna (whose tragicall discourse I my self penned about two yeares agoe, referring you to the said booke for the further declaration therof) who was alwaies a filthie Swearer : his common othe was Gods bloud. The Lorde willyng his conversion, chastised him with sicknesse many times to leave the same, and moved

others ever to admonish him of his wickednesse : but all chastisements and lovyng corrections of the Lorde, al freendly admonitions and exhortations of others he utterly contemned, stil persevering in his bloudie kinde of swearing. Then the Lord, seeing that nothing would prevaile to winne him, arested hym with his Sargeant Death," &c.

Passing by the coincidence of Shakespeare and Stubbes both using the terms "Sargeant Death" and the figure of the "arest" (Hamlet, A. v. sc. 2), we may notice that the tract, here referred to, has been discovered of late years, accompanied by a second relation of a similar character about an old woman to whom the devil appeared: it is dated 1581, and the title page runs as follows:—

"Two wunderfull and rare Examples of undeferred and present approching judgement of the Lord our God: the one upon a wicked and pernicious blasphemour of the name of God, and servaunt to one Maister Fraunces Pennell, Gentleman, dwelling at Boothbie in Lincolnshire, three myles from Grantham. The other upon a woman named Joane Bowser, dwelling at Donnington in Leicestershire, to whome the Devill verie straungely appeared, as in the discourse following you may reade. In June last. 1581. Written by Phillip Stubbes.—Imprinted at London for William Wright, and are to be solde at his shoppe in the Poultrie: the middle shoppe in the rowe, adjoyning to Saint Mildreds Church."

We need not enter into the particulars, but after a prose introduction we arrive at Stubbes' versified narrative of the facts, most wretchedly and prosaically carried on: but as specimens of verse by this author are very rare, we quote some lines which, though consisting only of fourteen-syllable couplets, are divided in the original into four-line stanzas: little can be expected from such a commencement as this—

"O mortall men, which in this world for time have your repast,
Approch the fearfulst thing to heare that ever happened erst;
Yea, such a thing as dooth importe the Lord our God on hye,
Through swearing by his blessed name offended for to be."

He goes on to tell us how the young man expired swearing "by Gods blood," and how his own blood gushed out at his toes and finger-ends: Stubbes then asks—

"Whose heart is now so obdurate that, hearing of this thing,
Will not permit out of the same great floods of tears to spring?
Or whose minde is so fascinate, or eke so lulde on sleepe,
That for to heare heereof will not constrained be to weepe?
And that for feare he should his God through swearing thus offend,
And thereby purchase to him selfe like dyre and rufull end.
O! you that sweare at everie word, replcate with devilrie,
For to abstain from swearing vile let this a caveat be."

The interview of Joan Bowser with Sathan is narrated in the same lively and poetical style, but she took warning and reformed:—

"It pleased God that she should be to health againe restorde,
By whom all sinne and wickednes, God graunt, may be abhord :
And now she liveth honestly, and ready is to shoue
Unto the world the workes of God perfected heare belowe."

The above and other temporary publications sufficiently explain the reason why Gabriel Harvey, in 1593, termed Stubbes (joining him with Deloney and Armin) "one of the common pamphleters of London." There is no doubt that his name was very popular; and for this reason, when Dr. Parry conspired with others to take away the life of Queen Elizabeth, Stubbes prepared a very small pamphlet, of only four leaves, containing particulars regarding the plot and its discovery. As it is not mentioned in any extant list of the productions of Stubbes we quote the title at length.

"The intended Treason of Doctor Parrie, and his Complices, against the Queenes moste excellent Majestie. With a Letter sent from the Pope to the same effect.—Imprinted at London for Henry Car, and are to be solde in Pauls Church-yard at the Signe of the Blazing Starre."

Having noticed these particulars connected with the biography and productions of Stubbes, we return to the second edition of his "Anatomy of Abuses," observing that, besides the whole division on Swearing, in the later copy of that work (it is not in the first impression) we meet with the singular relation regarding the young bride, who, not being able to set her ruffs to her mind, after "cursing and banning and casting the ruffles under her feet," wished that the Devil might take her; upon which invitation Satan made his appearance, and "writhe her necke in sonder, so that she died miserably." Some of Stubbes's principal additions are in a division of his work containing "a particular description of the Abuses of women's apparell in Ailgna;" and he there gives the very date of the young lady's death as the 27th May, 1582: we may infer that the account had reached him in the interval between the first and second editions of his work.

Here and there he changes his phraseology, in order, perhaps, to render it more intelligible: thus, for the old expression "it forceth not," as it stands in the first edition, he substituted "it is not material" in the second: in another place in the first edition, when exclaiming against "caterpillars" and "locusts" who "massacre the poor," he ends with a prayer "the Lord remove them!" but seeing that this was calling upon the Creator to destroy the rich and powerful, he altered it in the second edition from "the Lord remove them" to "God amend them."

STUBBES, PHILIP.—A Motive to good Workes. Or rather, to true Christianitie indeede. Wherein by the waie is shewed, how farre wee are behinde, not onely our forefathers in good workes, but also many other creatures in the endes of our creation: with the difference betwixt the pretenced good workes of the Antichristian Papist, and the good workes of the Christian Protestant.—By Phillip Stubbes, Gentleman.—Matthew. 5. verse 16. Let your light so shine, &c.—London, Printed for Thomas Man, dwelling in Pater Noster rowe, at the signe of the Talbot. 1593. 8vo. 114 *leaves*.

In quoting the sacred text, which the author chose as the motto of his book, it is singular that he, or his printer, should have left out so important a word as “good” before “workes.”

This is the only copy of the book that we ever met with: Lowndes originally mentioned it, and the short title is given in the new edition, p. 2539; but in both it is erroneously dated 1592: it is entirely prose.

Stubbes, in his dedication, tells Cuthbert Buckle, Lord Mayor of London for the year, that “he took his gelding about the Annunciation of S. Mary last past,” and made a journey, which lasted about three months, into various parts of the kingdom, partly for pleasure, and partly to avoid the infection of the then raging plague. As he subscribes it “from my lodging by Cheapside, 8 of November, 1593,” we may conclude that by that date the virulence of the disorder had considerably abated. He complains that he every where found the country fertile and beautiful, but the people utterly unworthy of it—a deplorable deficiency of good workes, and a lamentable decay of hospitals, almshouses, churches, schools, &c. His object in writing his book is therefore evident, and in a brief address “to the courteous Reader” he apologises for the unadorned plainness of his style:—“I have not desired to be curious, neither to affect filed phrases, culled or picked sentences, nor yet loftie, haughtie or farre fetched epithetes.”

Considering the purpose for which the author travelled, we might reasonably expect some minute and interesting details of what he saw in the country nearly three centuries ago; but we have little beyond general invective and pious lamentation over the prevailing vices, until we arrive at p. 184, where remarks are made upon the facility with which

a license was obtained for a worthless or immoral book, while permission to publish a religious or meritorious work was long delayed. As this is a point which he had touched upon in his "Anatomy of Abuses" we transcribe only a few sentences : he says—

"I cannot a lyttle mervayle that our grave and reverend Bishops, and other inferiour magistrates and officers, to whom the oversight and charge of such things are committed, will either license (which I trust they do not, for I wyll hope better of them) or in anie sorte tollerate such railing libels and slanderous pamphlets as have beene of late published in print, one man against another, to the great dishonour of God, corruption of good manners, breach of charitie, and, in a worde, to the just offence and scandall of all good christians. And truely, to speake my conscience freely, I thinke there cannot a greater mischiefe be suffered in a common wealth, than for one man to write against another, and to publish it in print to the viewe of the world."

In this passage we can scarcely fail to observe an allusion to the very personal controversy about this date so vigorously carried on, through the medium of the press, between Nash and Harvey. The Martin-marprelate feud was also then at its height, and Stubbes, as a zealous Puritan, sincerely sympathised with his pen-persecuted brethren. He proceeds :—

"I wis, the noble science of printing was not given us to that end, being indeede one of the chieftest blessings that God hath given to the sons of men heere upon earth. For is not this the next way to broach rancor, hatred, malice, emulation, envie and the like amongst men? Nay, is not this the next way to make bloudshed and murther, to rayse up mutenies, insurrections, commotions and rebellions in a christian commonwealth? and therefore I would wish both the bookes and the authors of them to be utterly suppressed for ever, the one by fire, and the other by the halter or gallows, if nothing else will serve. But what should I say? I cannot but lament the corruption of our time, for (alas) now adayes it is growen to be a hard matter to get a good booke licensed without staying, peradventure, a quarter of a yeare for it; yea, sometimes two or three yeares before he can have it allowed, and in the end happily rejected too: so that that which many a good man hath studyed sore for, and travayled long in, perchance all the dayes of his life, shall be buried in silence, and smothered up in forgetfulnes, and never see the light; whilest in the meane tyme other bookes, full of all filthines, scurrilitie, baudry, dissolutenes, cosonage, conycatching and the lyke (which all call for vengeance from heaven) are either quickly licensed, or at least easily tollerate, without all denyall or contradiction whatsoever."

At all events Stubbes had not much reason to complain of delay: he collected his materials in the summer of 1593, wrote his book on his return in November, and published it, duly registered and licensed, before the end of the year.

He is especially vehement on the neglected and ruinous state of the churches in the country; and does not spare the Roman Catholics and Jesuits for their many attempts on the Queen's life, enumerating Parry (about whom he had himself written), Somerville, Arden, Throckmorton and Babington as among the principal offenders.

This seems to have been the latest work of its author, and it is very possible that he died of the plague in the year it was published: he may have returned from his country expedition too soon: when he took up his abode in Cheapside in November, 1593, the infection proved to be by no means at an end, and he placed himself in the midst of it. It is rather singular that in the work in our hands he says nothing of the death of his wife, which had occurred on the 14th December preceding at Burton upon Trent: perhaps his journey, for the three months during which he was absent, might in part be caused by it; but if so, it is still more singular that he should not have alluded to his loss. How highly he valued her, and what an admirable pious woman she was, he himself bore ample testimony in a tract which came out in 1592, and went through almost innumerable editions, the last we have seen bearing a date considerably subsequent to the Restoration: he called it "A christall Glasse for Christian Women; containing a most excellent discourse of the godlie life and christian death of Mistresse Katherine Stubbes &c. by Phillip Stubbes, Gent." It was printed in the first instance by Richard Jones, who had published "The Anatomy of Abuses;" but in 1600 the copyright was in the hands of Edward White, the Stationer at the North door of St. Pauls. It is entirely prose, with many details of the dying speeches and godly end of the lady, who had made an exemplary wife.

SURREY, THE EARL OF.—Songs and Sonettes written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other.—Apud Richardum Tottel. 1557. *Cum priuilegio.* 8vo. B.L. 107 leaves.

Such is the exact title-page of the earliest edition of what has generally been called "Tottell's Miscellany." The poems it contains have many times been reprinted, but invariably, as we apprehend, not from the first but from the second edition. Bibliographers have mistaken the second for the first edition, and Lowndes (Bibl. Man. 1863, p. 2547) gives the title partly from the first, and partly from the second edition: at the bottom of the title-page of the first edition we read precisely as follows:—

"Apud Richardum Tottel.
1557
Cum priuilegio."

Whereas at the bottom of the title-page of the second edition (also called the *first* in the Brit. Mus. Catalogue) it stands thus:—

“Apud Richardum Tottel.
Cum priuilegio ad imprimendum
solum. 1557.”

Of other differences in the body of the work we shall speak presently. The colophon of the first edition is in these words:—“Imprinted at London in flete strete within Temple barre, at the sygne of the hand and starre, by Richard Tottel the fift day of June. An. 1557. *Cum priuilegio ad imprimendum solum.*” By the colophon of another edition of the same year, which we take to be the second, it appears that it came out on 31st July—“the xxxi of July, anno 1557.” We do not believe that Tottell published more than two impressions bearing date in 1557: Dr. Nott (Surrey and Wyatt, Vol. I. p. cclxxvii.) asserts loosely, that in the course of June and July, 1557, the poems “went through no less than *four* distinct impressions:” there may possibly have been three impressions in 1557, but we are convinced that there were not four. Of the first edition we have never seen more than a single copy, and of the second only three copies; one of which, under the notion that it was the first, was reprinted by Bishop Percy. Dr. Dibdin never saw more than a copy of the second edition, which he also miscalled the first (Typ. Ant. IV. 431). Besides the differences of the title-pages, we are now about to point out an infallible, and hitherto unnoticed, mode of distinguishing the two.

The fact is, that when Tottell began to print his first edition, dated 5th June, 1557, he had not all his materials before him: he had collected a certain number of Surrey’s and Wyat’s poems, but not all that, before he had completed the work, fell in his way. He had set up in type as far as sign. Cc iii when other poems by Surrey fortunately came to his hands, and these he added to the rest with the subsequent heading:—

“Other Songes and Sonettes written by the earle of Surrey.”

And the titles they bear are these:—

“The constant lover lamenteth.

A prayse of Sir Thomas wyate thelder for his excellent learning.

A song written by the earle of Surrey by (*sic*) a lady that refused to daunce with him.

The faithfull lover declareth his paines and his uncertein ioies, and with only hope recomforteth somewhat his wofull heart.”

These are followed immediately by the word *Finis*, and on another page we read thus:—

“Other Songes and sonettes written by Sir Thomas wiat the elder.”

These supplemental productions have the subsequent titles:—

“Of his love called Anna.
That pleasure is mixed with every paine.
A riddle of a gift geven by a Ladie.
That speaking or profering bringes alway speding.
He ruleth not though he raigne over realmes that is subject to his owne
lustes.
Whether libertie by losse of life, or life in prison and thraldome be to be
preferred ”

Then, after a repetition of *Finis*, we have on the reverse of the page Tottell's colophon as given above. This impression consists, in the whole, of 271 separate productions; but there is no “Table” as it exists in the second impression, which, instead of 107 (as in the first impression), consists of 120 leaves. In the second impression also the supplemental poems both by Surrey and Wyatt are incorporated in what were considered their right places: those belonging to Surrey come after his poem entitled “A carelesse man scorning and describing the suttle usage of women towarde their lovers.” As we have stated, in Tottell's first impression, of 5th June, 1557, both Surrey's and Wyatt's additional pieces, obtained by Tottell while the work was going through his press, form a sort of supplement; and this is the circumstance that mainly distinguishes the earliest from later impressions. Of course we shall not think it necessary to make any quotations from productions so well known and so often reprinted; but in order more completely to show the minute differences, we shall subjoin Tottell's address, not “To the Reader,” as in the second impression, but as it stands in the first impression:—

“*The Printer to the Reader.*”

“That to have wel written in verse, yea, and in small parcelles, deserveth great prayse, the workes of divers Latines, Italians and other doe prove sufficiently. That our tong is able in that kynde to doe as prayseworthely as the rest, the honorable stile of the noble earle of Surrey, and the weightinesse of the depe witted sir Thomas Wyatt the elders verse, with several graces in sondry good Englishe writers, doe show abundantly. It resteth nowe (gentle reader) that thou thinke it not evill doon to publish, to the honor of the Englishe tong, and for profite of the studious of Englishe eloquence, those workes which the ungentle horders up of such treasure have heretofore envied thee. And for this point (good reder) thine own profit and pleasure in these presently, and in moe hereafter, shal answere for my defence. If perhappes some mislike the statelynesse of stile removed from the rude skill of common eares, I aske helpe of the learned to defend theyr learned frendes, the authors of this work: And I exhort the unlearned, by reding to learne to be more skilfull, and to purge that swinelike grossenesse, that maketh the swete majerom not to smell to their delight.”

In this brief preface Tottell's first edition differs in more than twenty places from the repetition of it in the second edition. In the

same way, the first poem, "Descripcion of the restlesse state of a lover, with sute to his ladie to rue on his dying hart," contains nearly as many variations as lines, including in the fourth line the word "new" instead of *ones*, as in all later impressions. Upon this point we are not disposed to enlarge; but we may mention that in the fifth poem, "expressed," in the last line but seven, ought certainly to be *impressed*, and so it stands in the first edition.

As little notice has at any time been taken of Tottell's re-impression of 1565, we may here insert the full title of it, remarking that the date, standing by itself at the very top of the page, seems to have been specially meant to direct attention to it:—

"1565. Songes and Sonettes written by the right honorable Lord Henry Hawarde late Earle of Surrey and other.—*Apud Richardum Tottell. Cum priuilegio.*"

"The Table," which fills two leaves, was first added to the second impression of 1557, and on a separate leaf of the edition of 1565 is this colophon, "Imprinted at London in Fletestrete within Temple barre at the signe of the hand and starre, by Richard Tottell. Anno. 1565. *Cum priuilegio.*" Like the second edition, it consists of 120 leaves. Tottell continued to print to as late a date as 1594, but we do not hear of any copies of the "Songes and Sonettes" by him after 1574. In 1585 John Windet put forth an impression, and two years afterwards it came from the press of Robert Robinson, disfigured by many gross misprints: thus in the third line of the first poem "despoiled," as it is given in 1557, became *displayed* in 1587, and in a subsequent piece entitled "Complaint of a lover rebuked," "taketh his flight" is misprinted "taketh *delight*." One of the most noticeable blunders serves to show that the ordinary old prefix of *y* to verbs was not well understood in 1587, for there Surrey's "swift ybreathed horse," is converted into "*swiftie* breathed horse:" this is in the famous poem headed "Prisoned in Windsor, he recounteth his pleasure there passed." This error began with Tottell in 1559.

There is no entry of any edition of Tottell's "Songes and Sonettes" at Stationers' Hall; but we find memorandums of two pieces in the Miscellany, which seem to have come out separately, having been registered by "John Wallye and Mrs. Toye," in 1557-8, and there called "Yf Care may cause men crye," and "When ragyng Love." Surrey's claim to various effusions may be doubted; and Puttenham, in his "Arte of English Poesie," 1589, p. 200, tells us that the poem beginning "When Cupid scaled first the fort," was not by Surrey, but by Lord Vaux.

As "Tottell's Miscellany" (the most valuable, as well as the earliest collection of the kind) has never been reprinted from the first authentic impression, we are glad to learn that the Bodleian copy, the only one at present extant, is about to be reproduced in, as nearly as possible, its original form.

SURREY, HENRY EARL OF.—Certain Bokes of Virgiles Aenæis turned into English meter by the right honorable lorde Henry Earle of Surrey.—Apud Ricardum Tottel. *Cum priuilegio ad imprimendum solum.* 1557. 8vo. B.L. 32 leaves.

We never have been able to obtain the use of a copy of John Day's undated edition of "The fourth Boke of Virgill, &c. drawn into a straunge metre by Henry Earle of Surrey," but Tottell's impression of the second and fourth books of the *Æneid* (though strangely omitted by Dibdin) is not very uncommon: it was printed with the following colophon: "Imprinted at London in flete strete within Temple barre, at the sygne of the hand and starre, by Richard Tottell the xxi day of June, An. 1557." We notice it for the sake of showing that the modern reprint (2 vols. 8vo. 1831), is very inaccurate: thus near the commencement, and within the compass of a dozen lines we have three variations from the original text, viz., *stuck* for "stack," *stood* for "stand," and *this* for "his." A little farther on, the line

"Yea and either Atride would bye it dere,"

does not mean *buy* it dear, but *abide*, or *suffer* for it, dear: Dr. Nott fell into this mistake (Vol. 1. p. 93). The reprint of the fourth book almost begins with an error, for in the second line the word "nourisheth," is misprinted *nourished*, while Dr. Nott transformed the word into *nourised*, and even Percy let it stand *norished*—the past for the present tense: on the next page, both in Percy and in the modern reprint, "Iarbas set so light," meaning made to be esteemed so lightly, is altered to "Iarbas set *to* light," which is nonsense. We know not whether the copy used by Percy was or was not complete, but although he gave the colophon, he prefixed no title-page: on the whole, however, his reprint is by far the best, especially because he did not venture, like Nott, to modernise the spelling. We may add that the title-page, as it is inserted in Lowndes

(Bibl. Man. 1864, p. 2782) is incorrect, for "London" does not appear upon it, and the christian name of Tottel, or Tottell, is not spelt *Richardum*, but *Ricardum*. These are minute matters, and perhaps hardly worth notice, but for the sake of extreme accuracy.

The second and fourth books of the *Æneid*, as reprinted by Bishop Percy, are contained in a volume which has accidentally become of great rarity, because, according to *Restituta*, iii. 451, and Lowndes, Bibl. Man. 1861, p. 1830, only four copies were saved out of the fire which destroyed the premises of Mr. Nichols, the printer, in 1808. The primary purpose of the editor was to make an assemblage of the works of all poets, who, anterior to Milton, had written blank-verse. Some of the copies preserved contain more or less of the productions intended to be included: one or two have not above half the matter included in the volume now before us, and we never heard of any other which has more. We will therefore give an analysis of its contents, for the information of those who may fortunately possess other portions, not one of which, we can venture to state, is complete according to the original intention of Bishop Percy:—

I. Songes and Sonnettes of Surrey and other. These are consecutively paged as far as page 272, the folios of the original edition (extending to 117) being noted in the margin: that original contains 120 leaves, including title, &c.

II. "The second boke of Virgiles Aenæis," and "The fowrth boke of Virgiles Aenæis," extending to p. [57], when we come to this colophon:—"Imprinted at London in flete strete within Temple barre, at the sygne of the hand and starre, by Richard Tottell, the xxi day of June. An. 1557."

III. Ecclesiastes, and Certain Psalms; &c. by Henry Earl of Surrey.—From ancient MSS. never before printed.—Continuing regularly to p. [76].

IV. Additional Poems by the Earl of Surrey. Continuing to p. [81].

V. Certayne Psalmes chosen out of the Psalter of David commonlye called thee vii penytentiall Psalmes, drawen into englyshe meter by Sir Thomas Wyat, knyght, &c.—Imprinted at London in Paules Church yarde at the sygne of the Starre, By Thomas Raynald. And John Harrington.—Continuing to p. [109], where occurs this colophon.—"Cum preuilegio ad imprimendum Solum, M.D.XLIX. The last day of December."

VI. Additional Poems by Sir Thomas Wyat.—Continuing as far as p. [112].

VII. An Oration By Sir Thomas Wyatt, Being his Defence after Indictment and Evidence.—First published in 4to. Strawberry-hill. Printed by Thomas Kirgate, M.DCC.LXXII.—Continuing to p. [141], where we read “The End of Wyatt’s Works.”

VIII. (A new title-page) Poems in Blank Verse, (not Dramatique) prior to Milton’s *Paradise Lost*.—Subsequent to Lord Surrey’s in this Volume, and to N. G.’s in the preceding.—Continuing to p. [342], and including the following productions.

1. George Turberville’s translation of Ovid’s 11th, 12th, 13th, 14th, 20th, and 21st Epistles.—From p. [145] to p. [195].

2. The Steele Glas A Satyre. By George Gascoigne, Esquire.—From p. [197] to p. [237].

3. Precepts for a State. By Barnabie Riche.—From p. [239] to p. [245.] (Printed in 1584.)

4. Blank Verses by George Peele.—The Moores Address to the Lord Mayor of London, 1585. By George Peele.—From p. [247] to p. [249].

5. The Epistle of Pontius Pilate. By J. Higgins.—From p. [250] to p. [251]. (From the “Mirror for Magistrates.”)

6. Elizabetha Triumphans. By James Aske.—From p. [253] to p. [291]. (Printed in 1588.)

7. A Tale of Two Swannes. By William Vallans.—From p. [293] to p. [302]. (Printed in 1590.)

8. Poetical Speeches at Elvetham. By Nicholas Breton.—From p. [303] to p. [312]. (Printed in 1591.)

9. A Poem on Guiana. By George Chapman.—From p. [313] to p. [319]. (Printed in 1596.)

10. The First Book of Lucans Pharsalia. By Christopher Marlow.—From p. [321] to p. [342]. (Printed in 1600.)

At the end of the last production in this reprint we meet with the word FINIS.

It should seem as if it had been intended that Vol. I. should end on p. [141], and that a new Vol. should commence on p. [143].

SWEARERS, CUSTOMABLE.—“A Christian exhortation unto customable swearers. What a ryghte and lawfull othe is: whan, and before whome, it oughte to be. Item. The maner of sayinge grace, or gevyng thankes unto God.

Who so ever heareth Goddes worde, beleve it and do
therafter shall be saved." 8vo. B. L. 36 *leaves*.

This book has neither name of author, printer, nor publisher: it is without imprint or colophon, but the type seems to be English, and Nicholas Hyll certainly printed one or more editions of it. (Dibdin's *Typ. Ant.* iv. 233, 234.) As to the date, the King mentioned in the address "Unto the reader" must have been Edward VI., who we are told "hath restored agayn the pure word of God, and hath graunted us all fre passage unto it." The main purpose of the writer (perhaps M. Coverdale, whose name is given in the reprint of 1575) was to reprove the vice of swearing, but in the course of his invectives he violently attacks the bishops, especially where he says—"No where shall you fynde more othes, nor of more dyverse kyndes, thā in bysshoppes houses. And as for common whores, you shall have so manye, not farre from some of ther houses, as are able to serve the fylthye flocke of an whole countre."

This seems especially directed against the Bishop of Winchester, who, as is well known, had the stews in Southwark under his special surveillance. Much the same thing is stated further on:—"No faute fyndeth our prelates in thys, nor breake of Christen religion, no more than they do in the daylye huntynge of the stewes, and other shamefull abhomynations."

From the following we might almost infer that the writer was not himself a clergyman:—"Who hath so largely bene perjured as prelates, priestes and religious? whych at the receyvyng of ther popishe degrees hath forsworne the verite of God, whō in baptisme they faythfully promised to stāde by against all the devels in hell."

"The maner of sayeng grace after the doctrine of holy scrypture" forms a separate part of the work, which concludes with a seven-line stanza; and twelve more are added at the end under the heading of "A short instructiō to the worlde:" they are separately addressed "To Kynges and Princes," "To Judges," "To Councelours," "To Chamberlaynes," &c. and as a specimen we may quote that

"To Controulers."

"Go thorow the court for Christes sake,
And where ye spye any thyng abused
Do your office, and some payne take
That ydelnesse may be refused.
Great mens houses are accused
To be infecte wyth unclennesse,
Wyth pryde, with othes, and with excesse."

Another stanza (one out of five), addressed "To preestes," may also be extracted.

"Wher any vyce now is occupied
Wythin thys world, as there is muche,
It shuld rygh[t] well be amended,
If all rulers wold rebuke such ;
And yf prechers the quyeke wold touch,
Where men now ar in synne so ryfe
They shuld right gladly mēde their lyfe."

It is very clear that the severity, with which the author attacked all parties, rendered it dangerous for him to put his name to the tract. It seems likely that Nicholas Hyll was also the printer of this nameless and dateless edition. If Coverdale wrote the verses, they did not obtain for him a place in Ritson's *Bibl. Poetica*.

SYLVESTER, JOSHUA.—A Canticle of the victorie obtained by the French King, Henrie the fourth. At Yvry. Written in French by the noble learned and devine Poet, William Salustius, Lord of Bartas, and Counsailor of estate unto his Majestie. Translated by Josuah Sylvester Marchant-adventurer.—At London, Printed by Richard Yardley, on Bredstreete hill, at the signe of the Starre. 1591. 4to. 10 leaves.

Sylvester, though starting, as we see, as a Merchant-adventurer, became in time so mere a literary adventurer and translating drudge, that we cannot feel much interest about him or his unoriginal works. The above, which we believe to be his first production, is dated by Ritson in 1590, but this seems to be a mistake ; and as the title has nowhere been given at all accurately, we have transcribed it at length. The work is dedicated in "a quatorzaine" to "Maister James Parkinson, and Maister John Caplin Esquires, his welbeloved friendes."

SYLVESTER, JOSHUA.—The Triumph of Faith. The Sacrifice of Isaac. The Ship-wracke of Jonas. With a song of the victorie obtained by the French King, At Yvry. Written in French by W. Salustius, lord of Bartas, and

translated by Josuah Silvester Marchant Adventurer.—
Printed by Richard Yardley and Peter Short, and are to
be sold at the Starre on Bredstreet hill. 1592. 4to. 30
leaves.

In the dedication to the translator's "Uncle Maister William Plumbe Esquire," he calls these "the first fruites of my little labours," but as we have seen he had in fact printed his "first fruits" in 1591. He makes no profession of any great skill or fitness for the work, admitting that he had "never been in France, whereby I might become so absolute;" adding "If thou finde me poore in Poetrie, remember that it is not my profession." The work ends with these lines:—

"Now, readers, if your gentle doome shall daigne
With good aspect to grace my lowly muse;
If you vouchsafe a frendly entertaine
To these first fruites shee offers to your viewes:
If you accept these patterns of her paine,
And helpe her faultes with favour to excuse,
If this first messe doe not your mouthes misleeke,
Your second course shalbe the SECOND WEEKE.
Yours,
JOSUAH SILVESTER."

It does not seem that "the Second Weeke" came out until 1598, and the whole of "Du Bartas his divine Weekes and Workes" first appeared, we believe, in 1605, and was often reprinted—last in 1641. In 1620 was published a poem by Sylvester, called "The Woodmans Bear," a sort of allegory, not very intelligible nor very complimentary to his wife, for while he is the Woodman, he describes her as the Bear. In 1615 had come out "St. Lewis; the King or the Lamp of Grace," and "A Hymn of Alms, or the Beggars Bill," with several other productions of little merit. Heber had a copy with a MS. dedicatory sonnet to Sir Edward Lewis, signed Josuah Sylvester.

When he died is not precisely known, but he seems to have subsisted mainly by his pen, especially late in his career. He lived in 1614 in the parish of Saint Bartholomew the less, where several of his children were baptized: in 1625 his wife Mary was a widow, and on 31st August buried a posthumous child named Bonaventura. These are new, though small, points in his insignificant history.

TARLTON, RICHARD. — Tarlton's Newes out of Purgatorie. Onelye such a jest as his Jigge, fit for Gentlemen to laugh at an houre &c. Published by an old companion of his, Robin Goodfellow. — At London Printed for Edward White. n. d. B. L. 4to. 28 *leaves*.

Two circumstances fix the date of this production prior to 1590: one is the death of Tarlton (who is supposed to communicate the "News out of Purgatory"), who was buried on 3rd September, 1588; and the other, which is quite as decisive, that an answer to it was published in 1590, under the title of "The Cobler of Caunterbury, or an Invective against Tarlton's Newes out of Purgatorie:" this tract was again printed in 1608, at the time when, perhaps, a new edition of "Tarlton's News" made its appearance, although none is now known between the first, the title of which is given above, and a reprint of it in 1630. In 1630 also came out a new edition of "The Cobler of Caunterbury," then called "The Tinker of Turvey," the main difference being the title, the introductory matter, and the conclusion. The allusions to Tarlton, and to his "News out of Purgatory," are the same in all editions.

The "News out of Purgatory" is introduced by two pages "to the Gentlemen Readers," in which the anonymous author states that it is his first appearance in print. The work then commences by lamenting the loss of Tarlton, who had been so great a favourite at the Theatre, and was so famous for that species of humorous performance, then and afterwards called "Jigs," consisting of singing and recitation, accompanied by the sound of the pipe and tabor. The writer feigns a dream, in which he saw the ghost of Tarlton, dressed, as he usually was upon the stage, "in russet, with a buttond cap on his head, a great bag by his side, and a strong bat in his hand; so artificially attired for a Clowne, as I began to call Tarlton's woonted shape to remembrance." Harleian MS. 3885, contains a rather elaborately and carefully executed likeness of Tarlton, accompanied by some explanatory lines, in which the reader is informed that the celebrated actor is represented as,

"When he in pleasaunt wise
The counterfet expreste
Of Clowne, with cote of russet hew,
And sturtups with the reste."

These verses were, it seems, by a person of the name of John Howe, and the likeness to which they are appended was (according to a note in one of Bagford's MSS. as we are kindly informed by Mr. Halliwell) in the possession of the Bishop of Norwich.

It appears from a scene in the old play of "The Three Lords and Three Ladies of London," 1590, 4to. that an engraving of Tarlton, doubtless on wood, was then current. Tarlton was famous for his "flat nose," as well as for "the squint of his eye."

In the work before us, Tarlton gives a description of Purgatory, and introduces many tales, among them that of Friar Onion, the Crane with one Leg, &c. from Boccaccio, although he does not state the source from which he derived them. To these succeed a translation of "Ronsard's Description of his Mistress," in lyric verse, and some more novels, the whole work being intended as a vehicle for merry stories. It appears, at the end, that Tarlton had been appointed "to sit and play Jigs all day on his taber to the ghosts," as a punishment for his sins on earth; and beginning one of them, to show how much better he performed after death than when he was alive, the shrill sound of the pipe awoke the author, and his dream was over.

"Tarltons Jests, drawn into three Parts" must have come out soon after his death, but the earliest known impression of them bears date in 1611: it included "his Court witty Jests; his sound City Jests and his Country pretty Jests," and they were perhaps originally published separately. On 4th August, 1600, Thomas Pavier entered at Stationers' Hall "the second part of Tarleton's Jests," and on 21st February, 1608-9, John Budge assigned "Tarleton's Jests" to Knight, the stationer. They were reprinted by the Shakespeare Society in 1844, but with some omissions, because one or two of the jests were considered unfit for eyes and ears polite. This defect was remedied as far as possible, in a few copies, by the insertion of printed slips, containing what ought originally to have found its place in the reprint. How long the jests maintained their popularity, though not altogether well deserved, may be seen from the following lines inserted in a volume called "Wit and Drollery," printed in 1682, and perhaps before and afterwards:—

"Wit that shall make thy name to last,
when Tarletons Jests are rotten,
And George a Greene and Mother Bunch
shall all be quite forgotten."

"Tarlton's Jests" were reprinted in 1638, and we have a fragment

before us of a third impression, which, judging from the type, must have been later than either of the others.

No bibliographer (Mr. Halliwell excepted, in the Introd. to his reprint of "Tarlton's Jests") has noticed that Tarlton began authorship as early as 1570, when a ballad, with his name appended, was published on the "Fierce Fluds which lately flowed in Bedfordshire." His "Toyes" were licensed in 1576, and his "Tragical Treatises" in 1578. These have not come down to our day; but his ballad on the Floods in Bedfordshire was reprinted by the Percy Society in 1840. Tarlton was, doubtless, a popular actor in 1570, and his name may have been used in order to give greater circulation to the ballad, which, in truth, has no merit, although great curiosity. It is a unique broadside.

TATHAM, JOHN.—The Mirrour of Fancies. With a Tragi-comedy intituled Love crowns the End. Acted by the Schollars of Bingham in the County of Nottingham. By Jo. Tatham Gent.—London Printed for W. Burden &c. 1657. 12mo. 81 *leaves*.

The author calls this volume his "first sacrifice," and "the maiden blossoms of his Muse," and it was originally printed under the title of "The Fancies Theatre," in 1640. This in truth is the identical impression, and the old title-page is pasted under the new one: the drama, forming the second part of the volume, has two separate title-pages, one dated 1640, and the other 1657. The fact, no doubt, was that the new title-page was prefixed in 1657, to get rid of some copies remaining unsold. The dedication is to Sir John Winter, Secretary of State, and Master of the Requests to the Queen, and the volume is ostentatiously ushered by commendatory verses, signed R. Broome; Tho. Nabbes; C. G.; Geo. Lynn; Robert Chamberlaine; H. Davison; James Jones; William Barnes; Tho. Rawlins; An. Newport; R. Pyndar; and W. Ling. Tatham's poems in general are trifling and conceited, but the most curious is a prologue on the removal of the players at the Fortune Theatre to the Red Bull Theatre, where these lines occur:—

"Onely we would request you to forbear
Your wonted custome, banding tyle or peare
Against our *customes*, to allure us forth," &c.

For "costumes" we should probably read "curtains," and so Malone (Shakesp. by Boswell, III. 79) has printed it, but without stating that he had altered the text. It seems, on the same authority, that the curtains at the Bull were of silk, while those at the Fortune were worsted. Malone does not seem to have been aware that "The Fancies Theatre" of 1640 was the same as "The Mirrour of Fancies" of 1657.

TATHAM, JOHN.—*Ostella : or the Faction of Love and Beauty reconcil'd.* By J. T. Gent.—London: Printed for John Tey &c. 1650. 4to. 62 *leaves*.

In point of date, this was John Tatham's second known work, but, as there had been an interval of ten years between it and "The Fancies Theatre," printed in 1640, it is very likely that he wrote some production which was either published anonymously, or has not been discovered. His "Distracted State," which came out in 1652, is said on the title-page to have been written in 1641. It has been disputed whether Tatham was at any time City Poet, but he certainly was the author of the Lord Mayor's Pageants for 1657, 1658, 1659, 1660, 1661, 1662, 1663, and 1664, besides three other occasional pieces of a similar kind in honour of the King and Queen.

His claims as a poet do not place him much above the mercenary position of rhymers to the Lord Mayor and Court of Aldermen, although the volume before us contains some pretty songs which he seems to have contributed to a Masque: one of them, in praise of a country-life, opens with this stanza:—

"Who can boast of happiness
More completely sure than we,
Since our harmless thoughts we dress,
In a pure simplicity;
And chaste nature doth dispense
Here her beauty's innocence?"

If Tatham had himself "dressed his thoughts in a pure simplicity," he would have deserved greater praise than that of a poor imitator of Cowley. On p. 111, is inserted a prologue to a play called "The Whisperer, or What you please," the existence of which we know on no other authority: it was probably acted before the closing of the theatres: it is included by Mr. Halliwell in his "Dictionary of English Plays to the close of the seventeenth Century," 8vo. 1860.

TAYLOR, JOHN.—The Eighth Wonder of the World, or Coriats Escape from his supposed drowning. With his safe Arrivall and entertainment at the famous Citty of Constantinople &c. By John Taylor.—Printed at Pancridge neere Coleman-hedge, and are to bee sold at the signe of the nimble Traveller. 1613. 12mo. 14 *leaves*.

This is one of the many pieces of ridicule levelled at Thomas Coryat, author of the "Crudities," published in 1611. It is dedicated to a person whom John Taylor calls "Sir Thomas Parsons, (*alias*) Pheander, (*alias*) Knight of the Sunne," &c. whom he puts upon a par with the King's Fool, and who was possibly Fool to the Lord Mayor. It seems by the commencement, that Taylor had an especial grudge against Coryat, for having had influence enough to procure his "Laugh and be Fat" (also directed against the traveller) to be burned. No printer's name is appended to "The Eighth Wonder of the World," lest probably it might lead to unpleasant consequences. In one of his later pieces Taylor assails Coryat, although he had then long been dead.

John Taylor was originally a waterman, and hence obtained from his contemporaries the appellation of "the Water-poet:" he afterwards kept a public house. He was a man of some education and talent, and appears from his works to have been on familiar terms with many of the distinguished poets of his day. He began as an author in 1612, with some verses on the death of Prince Henry, and he continued to write and publish short pieces in prose and verse for more than forty years. He was a steady royalist, and just before the breaking out of the Civil Wars he wrote his "Plea for Prerogative" (printed for T. Bankes, 1642), which is directed not less against the Papists than in favour of the King. He had a knack of rapid versification, but no claim to the rank of a true poet, and Ben Jonson contrasts him with Spenser: he often wrote to supply temporary necessity.

TAYLOR, JOHN.—Taylors Urania or his Heavenly Muse. With a briefe Narration of the thirteene Sieges, and sixe Sackings of the famous Cittie of Jerusalem. Their miseries of Warre, Plague, and Famine (during the last siege by Vespasian and his son Titus.) In Heroicall Verse

compendiously described.—London Printed by Edward Griffin for Nathaniel Butter. 1615. 8vo. 44 *leaves*.

It is dedicated in a sonnet to Sir George More, Knight, Lieutenant of the Tower, followed by addresses "to the Reader," and "the Author to the Printer," with commendatory poems by John Davis; William Branthwaite; Robert Branthwaite; Henry Sherlye; Richard Leigh; Thomas Brewer; and Thomas Dekker. After eight lines "to the Understander," signed John Taylor, the main body of the poem begins, and occupies eighty-five octave stanzas, entirely of a religious character. On sign. D 4, commences another title: "The severall Sieges, Assaults, Sackings, and finall Destruction of the famous, ancient, and memorable Citie of Jerusalem. Devided into two parts. By John Taylor," &c. This portion of the work is dedicated to John Moray, Esq. one of the Gentlemen of the King's Chamber, upon whom Taylor lived to write a funeral elegy. It is in couplets, the second part relating to the Siege and Destruction of Jerusalem under Titus. Taylor's style is very unequal, sometimes poor and mean, and at others turgid and inflated. See a review of a piece of the same character, and upon the same subject, in Vol. I. p. 400.

TAYLOR, JOHN.—The Praise of Hempseed, with the Voyage of Mr. Roger Bird and the Writer hereof, in a Boat of brown-paper, from London to Quinborough in Kent. As also a Farewell to the matchlesse deceased Mr. Thomas Coriat. Concluding with the commendations of the famous River of Thames. By John Taylor &c.—Printed at London for H. Gosson &c. 1620. 4to. 24 *leaves*.

This poetical tract is dedicated to Sir Thomas Howet, Sir Robert Wiseman, and Mr. John Wiseman, who it seems had pecuniarily aided the author and his companion (a Vintner) to undertake their "dangerous voyage," which was literally performed for a wager in a paper-boat supported by bladders. In a humorous "Preamble," the author vindicates the adoption of so trifling a subject, by reference to the works of some of his predecessors, in Greek, Latin, Italian, French, Scotch, and English. Among the latter he cites Michael Drayton, who composed a poem called "The Owl;" Richard Niccols, author of

"The Cuckoo;" Sir John Davys, who wrote "Orchestra;" Sir John Harrington, who published "The Metamorphosis of Ajax;" Thomas Middleton, author of "The Ant and the Nightingale;" Thomas Nash, who wrote a tract in praise of the Herring, &c.

The body of the tract does not require, nor merit, any very especial notice: it was produced for sale, and Taylor forced into it the description of a storm, which he states he had written three years before, but could never find a fit place for its insertion till then. In speaking of paper and its uses, he gives the subsequent enumeration of English poets, who had died before 1620:—

"Old Chaucer, Gower, Sir Thomas More,
Sir Philip Sidney, who the lawrell wore;
Spenser, and Shakespeare did in art excell,
Sir Edward Dyer, Greene, Nash, Daniell,
Silvester, Beumont, Sir John Harrington."

The following, he states, were still living:—

"As Davis, Drayton, and the learned Dun,
Jonson, and Chapman, Marston, Middleton,
With Rowlye, Fletcher, Withers, Messenger,
Heywood, and all the rest where e're they are."

In "Drunken Barnaby's Journal," printed not earlier than 1640, there is a passage, accompanied by a plate, for which great credit has been given to the author: it relates to the execution of a cat by a Puritan, because it had killed a mouse on Sunday. The humorous thought came from, or was used by, Taylor twenty years earlier: he is speaking of a Brownist:—

"The Spirit still directs him how to pray,
Nor will he dress his meat the Sabbath day,
Which doth a mighty mystery unfold;
His zeale is hot, although his meat be cold.
Suppose his Cat on Sunday kill'd a rat,
She on the Monday must be hang'd for that," &c.

It is very likely to have been a sort of proverb against the Puritans before the time when Taylor employed it. On the title-page is a wood-cut, representing the different uses to which hemp was applied.

TAYLOR, JOHN.—The Praise and Vertue of a Jayle and Jaylers. With the most excellent Mysterie and necessary use of all sorts of Hanging &c. By John Taylor.—London 1623. 8vo. 18 leaves.

This very amusing trifle is dedicated in verse to Mr. Robert Rugge, who had sent Taylor from Holy Island a barrel of the eggs of sea-fowl. The most curious part of the tract is an account of seventeen prisons then existing in and near London, viz. the Tower; the Gatehouse; the Fleet; Newgate; Ludgate; Poultry Counter; Wood Street Counter; Bridewell; Southwark Counter; the Marshalsea; the King's Bench; the White Lion; the Hole of St. Katherine's; East Smithfield Prison; Three Cranes Jail; Lord Wentworth's Jail; and Finsbury Prison. This enumeration is contained in the first part of the work: the second is directed to prove "the necessity of hanging," and the third is "the description of Tyburne." The last thus opens:—

"I have heard sundry men oft times dispute
Of trees that in one yeere will twice beare fruit;
But if a man note Tyburne, 'twill appeare,
That that's a tree that beares twelve times a yeere."

The author with some humour, and a good deal of ingenuity, enlarges upon this figure, and evinces a very extensive, and no doubt accurate personal acquaintance with his whole subject.

TAYLOR, JOHN.—'The Praise of Cleane Linnen. With the Commendable use of the Laundresse. By John Taylor.—London Printed by E: All-de for Hen. Gosson. 1624. 12mo. 14 *leaves*.

This piece of drollery is dedicated to "Martha Legge Esquiresse, transparent, unspotted, snow-lilly-white Laundresse," and the body of the tract is entertaining as well as ingenious, the author going through the various parts of dress and other purposes to which linen is applicable. As a specimen, what he says of the Ruff may be quoted:—

"Now up aloft I mount unto the Ruffe,
Which into foolish mortals pride doth puffe;
Yet Ruffes antiquity is here but small,
Within this eighty yeares not one at all;
For the eighth Henry (as I understand)
Was the first King that ever wore a band,
And but a falling band—plaine with a hem.
All other people knew no use of them,
Yet imitation in small time began
To growe, that it the Kingdome over-ran.
The little Falling-bands increased to Ruffes;
Ruffes (growing great) were waited on by Cuffes;

And though our frailties should awake our care,
 We make our Ruffes as careles as we are.
 Our Ruffes unto our faults compare I may,
 Both careles and growne greater every day."

In the prose conclusion, "the principal occasions why this merry Poem was written," Taylor, as was not unusual, mistook coarseness for humour.

TAYLOR, JOHN.—The Scourge of Basenesse, or the old Lerry with a new Kicksey, and new cum twang with the old Winsye. Wherein John Taylor hath curried or clapper-clawed neere a thousand of his bad Debtors &c.—London, Printed by N. O. for Mathew Walbancke &c. 1624. 12mo. 24 *leaves*.

Taylor was in the habit of making extraordinary journeys at home and abroad, and laying wagers with persons that he would perform the undertaking. To this practice he alludes in some lines "to the Reader:"—

"To Germany I twice the Seas did crosse,
 To Scotland, all on foot, and backe from thence,
 Not any coyne about me for expence :
 And with a rotten, weake, browne paper boate
 To Quinborough from London I did floate.
 Next to Bohemia," &c.

A number of persons, who had wagered odds against the execution of any of these journeys, when Taylor won, had refused or neglected to pay him ; and the object of this abusive, satirical, and humorous work was to revenge himself upon them. The dedication is to Andrew Hilton, an innkeeper of Daventry, whom Taylor found that he had unjustly attacked in the account he wrote of his journey to Scotland. On the title-page is an emblematical wood-cut of a hand holding or letting escape a number of vipers.

TAYLOR, JOHN.—An Armado or Navye of 103 Ships, and other Vessels ; who have the Art to sayle by Land as well as by Sea. Morally rigd, mand, munitiond, appointed, set forth, and victualed with 32 sortes of Ling : with other

provisions of Fish and Flesh. By John Taylor &c.—London, Printed by E. A. for H. Gosson. 1627. 8vo. 27 *leaves*.

Opposite the title-page is a wood-cut of a ship under sail, but the ships intended by the merry author are given in a list at the back of the title-page; viz. Lordship; Schollarship; Ladyship; Good-fellowship; Apprenticeship; Courtship; Friendship; Fellowship; Footmanship; Horsemanship; Suretyship; Worship; and Woodmanship. The Ling with which they are victualled consists of words ending with that syllable, as Tip-ling, Fond-ling, &c. The dedication is to Sir John Fearne, Knight. There are some laudatory lines by F. Mason; and on sign. C 5 is a species of mock-pageant in blank-verse, but the rest of the tract is prose.

TAYLOR, JOHN.—All the Workes of John Taylor, the Water-poet. Beeing Sixty and three in Number. Collected into one Volume by the Author: With sundry new Additions, corrected, revised, and newly imprinted. 1630. — At London, Printed by J. B. for James Boler &c. 1630. folio. 326 *leaves*.

An engraved title by Cookson, with a portrait of the author at the bottom of it, precedes the printed title-page as above. The collection is inscribed to the Marquess of Hamilton, the Earl of Pembroke, and the Earl of Montgomery, followed by an address to the World, and some lines by Taylor upon the errata; in which he states that the volume came from the presses of four different printers, which accounts for three distinct paginations. Commendatory verses in English and Latin by Abraham Viell; Thomas Brewer; T. G.; R. H.; Robert Branthwaite; Richard Leigh; William Branthwaite; and Thomas Dekker, precede "a Catalogue of all the several bookes contained in this Volume," but it is by no means complete. The pieces are reprints of the scattered tracts Taylor had published prior to the year 1630.

TAYLOR, JOHN.—Wit and Mirth, chargeably collected out of Tavernes, Ordinaries, Innes, Bowling Greenes, and

Allyes, Alehouses, Tobacco shops, Highwayes and Water-passages. Made up and fashioned into Clinches, Bulls, Quirkies, Yerkes, Quips, and Jerkes &c. By John Taylor, Water-Poet. — Printed at London by T. C. for James Boler. 1629. B. L. 12mo. 40 *leaves*.

This is a collection of one hundred and thirteen jests, and Taylor tells the person to whom he dedicates them, Mr. Archibald Rankin, that, although some of them might have appeared in print before, he was not aware of it, but had gathered them in the course of his experience. The fact is, that not a few of them were current jokes derived from several published sources, and one (numbered 21), is part of a tale told in "Pasquil's Jest," of which a reprint with additions had come out in 1629. (See this Vol. p. 122.) Others are personal, relating to Richard Tarlton; to William Barkstead, the player (to whom Marston's "Insatiate Countess" has been attributed); to Field, the author and actor; to Sir Edward Dyer, the poet; and to Taylor himself:—

"I my selfe (says he) gave a booke to King James once in the great Chamber at Whitehall, as his Majesty came from the Chappell: the Duke of Richmond said merrily to me, 'Taylor, where did you learne the manner to give the King a book, and not kneel?' 'My Lord, (said I) if it please your grace, I doe give now, but when I beg any thing, then I will kneele.'"

To some of the jests verses are appended by way of application, but they generally have little merit: in this instance they run as follows:—

"Be it to all men by these presents knowne
Men need not kneele to give away their own:
He stand upon my feet when as I give,
And kneele when as I beg more meanes to live;
But some by this may understand
That Courtiers oftner kneele than stand."

Taylor feigns in the commencement, in four pages of verse, that he made this collection at the command of the ghost of old John Garret, who, it seems, had been a well-known jester, and a boon companion, who had served in Ireland under Sir John Norris, and lived until Charles I. came to the throne.

This edition is not mentioned by bibliographers, the reprint of 1635 being apparently the only one known. As, however, "Wit and Mirth" was included, with some additions, in the folio of Taylor's Works in 1630, it must have appeared separately earlier.

TAYLOR, JOHN.—Taylor's Travels and circular Perambulation through and by more than thirty times twelve Signes of the Zodiack of the famous Cities of London and Westminster. With the Honour and Worthinesse of the Vine, the Vintage and the Vintoner: with an Alphabeticall Description of all the Taverne Signes in the Cities, Suburbs and Liberties aforesaid, and significant Epigrams upon the said severall Signes. Written by John Taylor.—London, Printed by A. M. 1636. 8vo. 31 *leaves*.

The contents of this production cannot fail to remind us of another work, of later date but of a somewhat similar character, reviewed in Vol. I. p. 510, under the heading of "Malt-worms." "Taylor's Travels" is in substance an account of all the principal inns and public-houses in London and Westminster; and it therefore comprises a good deal of local information relating to the two cities more than two centuries ago. We cannot enter at length into the subject, but it is amusing to read here of the number of old signs of places of recreation, eating, and drinking, which to this day are extant in the metropolis. Taylor introduces Epigrams, often not very pointed, upon some of them: thus, after enumerating no fewer than ten Mermaids in Cornhill, Cheapside, Bread-street, Paternoster Row, Charing Cross, &c. he adds the following lines:—

"This Mayd is strange (in shape): to mans appearing
 Shee's neither fish or flesh, nor good red-hearing:
 What is shee then? A Signe to represent
 Fish, flesh, good Wine, with welcome and content."

It was at the Mermaid in Bread-street that the famous club met, celebrated by Ben Jonson, Beaumont, and others; and it was a tavern as early as 1464, when Sir John Howard, afterwards Duke of Norfolk, took wine there. (P. Cunningham's "London," 1850, p. 332.)

It is somewhat singular that when Taylor enumerates the Red Bull, the Fortune, and the Globe, he should say nothing about the playhouses called after the same names, and established in the same neighbourhoods: they were at that date (1636) in full activity, for there was no serious attempt to suppress them until about six years afterwards. In the preliminary matter Taylor states that he had previously written above 80 books, "some of them printed ten or twelve times over, 1500 or 2000 every time." Two of the public-houses he names had no

signs, but merely, as Taylor tells us, "a bush," to indicate that wine was sold there: hence the proverb.

With the same date (and announced in the above) Taylor published a second part of his undertaking, referring to the inns and taverns in ten counties, viz., Kent, Sussex, Hampshire, Surrey, Berkshire, Essex, Middlesex, Hertfordshire, Buckinghamshire and Oxford: in the whole he says that there were at least 686 of them, but he does not dwell upon them and supplies no epigrams, which in the first part he found rather wearisome. He summarily settles the disputed question of the place of Chaucer's birth, observing of Woodstock—"The towne is a pretty market-towne, chiefly famous for the breeding of the famous Jeffrey Chaucer, the most ancient Archpoet of England." Leland asserts that Chaucer was born in Oxfordshire or Berkshire; but how are we to reconcile this statement with that of the poet himself, who, in his "Testament of Love," tells us that he was "a Londoner"? This agrees with Stow, Speght's Chaucer, 1598, sign. bii, who says that Chaucer's father Richard, was a vintner in St. Mary Aldermay. We do not, of course, take Taylor to be any authority on the point.

He speaks in his title-page of "the honorable and memorable Foundations, Erections, Raisings and Ruines of divers Cities, Townes, Castles, and other pieces of Antiquity," of which he was to give an account; but he seems afterwards to have forgotten them, excepting in as far as they were commemorated in the signs of hostelries, taverns and inns.

TAYLOR, JOHN.—Crop-eare Curried, or Tom Nash his Ghost, declaring the pruinig of Prinnes two last Parricidicall Pamphlets &c. With a strange Prophecy, reported to be Merlin's, or Nimshag's the Gymnosophist &c. By John Taylor.—Printed in the yeare 1644. 4to. 21 *leaves*.

In this tract Taylor endeavours to imitate the satirical and objurgatory style of Tom Nash: he wishes to use against the Puritans of the reign of Charles I. the weapons employed by Nash against the Mar-prelates of the reign of Elizabeth. However, Taylor's arrows were blunt and unbarbed, and his hand was comparatively slow and feeble: his tract is therefore a failure.

On sign. E 3, Taylor enumerates the following popular romances

and novels: "Lazarillo de Tormes;" "Don Quixote;" "Gusman of Alfarache;" "Bevis of Hampton;" "The Mirror of Knighthood;" and "John Dory." As "John Dory" has come down to us, (Vide Ritson's *Anc. Songs*, II. 57, Edit. 1829); it is merely a ballad, but Taylor places it among works of much greater length, some of them filling several volumes. At the end Taylor informs us, that while the book was printing he had been "extremely stricken lame."

TAYLOR, JOHN.—A Famous Fight at Sca. Where foure English Ships under the command of Captaine John Weddell, and foure Dutch Ships fought three dayes in the Gulfe of Persia neere Ormus, against 8 Portugall Gallions and 3 Friggots. As also the memorable fight and losse of the good Ship called the Lion &c. With a Farewell and hearty well-wishing to our English Sea and Land Forces. —London Printed by John Haviland for Henry Gosson. n.d. 4to. 16 *leaves*.

This is a temporary tract by Taylor (who signs the dedication to Captain Weddell), which is included in the folio of his works printed in 1630. It has one wood-cut of a ship on the title-page, and another of larger size on a separate leaf following it. The "Farewell" is in verse, but of little merit.

TAYLOR, JOHN. — Aqua-Musæ: or Cacafo, Cacadaemon, Captain George Wither wrung in the Withers &c. for his late railing Pamphlet against the King and State called Campo-Musæ &c. By John Taylor. — Printed in the fourth Yeare of the Grand Rebellion. n. d. 4to. 8 *leaves*.

The tract by Wither, against which this grossly abusive production, which the author dignifies by the name of "a Satire," is directed, was printed in 1643. Taylor tells us that he had loved and respected Wither for thirty-five years, until he joined the Parliament against the King; but it is to be recollected that Wither, in his "*Fragmenta Poetica*," 1669, vindicated himself by asserting that his object was to

re-unite the two contending parties. Taylor goes the length of charging his antagonist with positive dishonesty :—

“Thou precious most pernicious Prelate hater,
To Durhams reverend Bishop thou wast cater,
Or Steward, where to make thy 'compts seeme cleare,
Thou mad'st two monthes of July in one yeare;
And in the total reck'ning it was found
Thou cheat'st the Bishop of five hundred pound.”

TAYLOR, JOHN.—Bull, Beare and Horse, Cut, Curtaile and Longtaile. With Tales, and Tales of Buls, Clenches and Flashes. As also here and there a touch of our Beare-Garden-sport; with the second part of the Merry conceits of Wit and Mirth. Together with the Names of all the Bulls and Beares.—London, Printed by M. Parsons, for Henry Gosson, and are to be sold at his shop on London Bridge. 1638. 8vo. 35 *leaves*.

The main, though not avowed, purpose of this tract was to encourage what was then called “the game of Bulls and Bears,” which, it seems, had been of late neglected at Paris Garden; and it is dedicated by John Taylor to his “often approved and truly beloved Mr. Thomas Godfrey, Keeper of the Game of Beares, Bulls and Dogges” there. This was an office held by Edward Alleyn (the famous Actor and founder of Dulwich College) early in the reign of James I: he had been succeeded by Dorrington, and Dorrington by Godfrey; under which last, owing in part to the non-patronage by the Court, the sport had not been productive of much profit. Taylor put his puff, for such it is, into verse and prose, and no doubt was paid for it. In the opening he refers to all kinds of Bulls, including such as Milton, at a later date, alluded to when he defined “a bull” “a taking away the essence of what it calls itself.” The following are some of the Water-poet's lines :—

“There are Bulbeggars which fright children much,
There are Bull Taverns that mens Wits will tutch;
And further (for the Buls renowne and fame)
We had an ex'lent Hangman of that name * * *
And now of late a Bull's a common creature
For men (with nonsense) do speak Bulls by nature:
From East to West, from North unto the South,
Bulls are produc'd each houre by word of mouth;

Which every day are brought unto the Printer
Faster than Mother Puddings made her Winter,
To the decay of many a tallow taper
And the consuming many a reame of paper."

Some of the jokes are far from new, and Taylor had little remorse in repeating himself, if he were in haste, and had a certain quantity of paper which must be filled. What he means by a "bull" may be seen from this specimen:—

"A gentleman riding in the countrey attended with one servingman, they met a fellow that was astride upon a Cowe: the servingman said, Master, behold! yonder is a strange sight. What is it? said the gentleman. Why, sir (said his man), looke you, sir; there is one rides on horseback upon a Cowe. Thats a great Bull, said the gentleman. Nay sir, said his man, it is no Bull; I know it is a Cowe by his teats."

Besides bulls and beares, baited by dogs, sport was afforded at Paris Garden by a poney which carried an ape upon its back; and the names of all the Bulls, Bears, &c. are inserted by the author of the tract before us: we do not think, however, that the modern reader would gain much by the repetition of them. Before the end the vein of Taylor's humour was quite exhausted.

THYNNE, FRANCIS.—The Debate betweene Pride and Lowlines, pleaded in an issue in Assize: And how a Jurie with great indifferencie being impannelled, and redy to have geven their verdict, were straungely intercepted, no lesse pleasant then profitable. F. T. &c. Seene and allowed. —Imprinted at London by John Charlwood, for Rafe Newbery dwelling in Fleetestrete a litle above the Con-dite. n. d. B. L. 8vo. 54 *leaves*.

On the title-page of this unique and excellent poem, besides the printed F. T., are the initials F. Th. in the handwriting of Francis Thynne, the antiquary and herald; and there is no doubt that the volume was his property, and little doubt that it was his authorship. We may presume that it was presented by him to Sir Thomas Egerton, to whom Thynne dedicated a MS. collection of "Emblemes and Epigrames," and to whom he also addressed "Observations upon Speght's Chaucer," both of which are preserved in the library at Bridgewater House. The epistle preceding the latter is subscribed in this form, and the signature accords very exactly with the written

initials upon the title-page of "The Debate betweene Pride and Lowlines :"—

"Yo^r Lordshippes wholye to
dyspose
FRANCIS THYNN."

We need not, therefore, have much hesitation in considering Thynne the author of the remarkable production before us. It is evident, whoever wrote it, that he was a lawyer, or, at all events, that he had a good deal of acquaintance with law terms and phrases, and Thynne himself states in his MS. "Emblemes and Epigrames," that he was a member of Lincoln's Inn at the same time as Sir Thomas Egerton.

Another preliminary point deserving notice is, that throughout the "Debate" there is almost an affectation of the use of antiquated, not to say obsolete, words and phrases; and how well Thynne was versed in our old language is evident from his "Observations upon Speght's Chaucer," which the Rev. H. J. Todd printed at length in his "Illustrations" of that author. Among Thynne's "Emblemes and Epigrames," is one addressed to Spenser, who, like Thynne, was fond of expressive terms not commonly employed.

Thynne was fifty-seven in the year 1602, consequently he was born in 1545, a circumstance of importance with reference to the time of publication of the work before us, which has no date in any part of it. The writer speaks of himself in it as having been an attorney for fifteen years :—

"Towards the lawe these long xv yeeres space,
And thereof sworne to be an attorney,"

and, considering the jocose subject of the poem, and the manner in which it is handled, we may perhaps conclude that he was not more than five-and-thirty when it appeared: this would bring us to the year 1580, and the type and general appearance of the book warrant a belief that it did not come out later. Until it was noticed in the "History of English Dramatic Poetry," III. 151, the existence of such a publication had escaped the research of literary antiquaries.

There is a very peculiar circumstance connected with this publication. It shows that Robert Greene, in one of his most celebrated and amusing tracts, was a mere plagiarist, having borrowed the whole design, much of the execution, and some of the very words of Thynne. Had Greene's enemy, Gabriel Harvey, been acquainted with the fact, he would have made ample use of it as a means of annoyance; and that he did not, shows how scarce Thynne's poem must have been even in

1592. Greene, however, had obtained a copy of it, and in that year founded upon it his "Quip for an Upstart Courtier, or a quaint dispute between Velvet-breeches and Cloth-breeches." On the mere inspection of the two productions, it could not be disputed for an instant that Greene's tract must have made its appearance at least ten years later than Thynne's poem. In both a dispute is carried on between the personifications of a pair of Velvet-breeches and a pair of Cloth-breeches; in both a jury is impannelled to try the comparative merits of the plaintiff and defendant, and in both the expressions are often identical.

Thynne makes an address in verse "to the godly and gentle Reader" after the title-page, in which he vindicates the whimsical notion of giving speech to two pairs of breeches, and concludes in these stanzas:

"Have therefore (gentle Reader) in good part
This litle volume, wherein thou maiest finde
Some matters (though not pullished with art)
To make thee laugh, and recreate thy minde.

"If other matter it may yeelden thee,
As morall counsel, whereby thou may lerne
What thinges are good to folowe, what to flee,
Then thanke me when we meeten at the terme.

"And pray God blesse our Queene and Countrey,
And graunt her long to raigne and prosperous;
And to us all after this journey
In heaven with him selfe a dwelling house."

The poem begins on sign. A iii, with an account of the author's dream, in which he imagined he saw a pair of Velvet-breeches (by which he designates Pride), and a pair of Cloth-breeches (by which he means Lowliness) meet in a valley, and commence a violent dispute. In his *sweven* (as he calls it), he fancied that he stepped between them to prevent a fray, and proposed a trial by jury, but Velvet-breeches doubted whether he should have a fair chance:—

"For I am here a straunger in this land,
And, save of late yeeres, of small acquayntaunce.
The common people dooth not understand
My woorthynesse, estate, ne countenance."

At this point Greene's words (we quote from the earliest edition of 1592) are these:—"Because I am a stranger in this land, and but heere latly arived, they will hold me as an upstart, and so lightly esteeme of my worthynesse." However, Velvet-breeches ultimately consents, on condition that his right of challenge, as well as that of Cloth-breeches, is allowed; and accordingly they proceed to select a

jury from persons who accidentally arrive at the scene of action. The following is the description of a Tailor, the first juryman, after we have been told that "piked he was, and handsome in his weede :"—

"A faire blacke coate of cloth, withouten sleve,
And buttoned the shoulder round about ;
Of xx. s. a yard, as I beleeve,
And layd upon with parchment lace without.

"His dublet was of Sattin very fine,
And it was cut and stitched very thick ;
Of silke it had a costly enterlyne :
His shirt had bands, and ruffe of pure Cambrick.

"His upper stockes of sylken Grogerane,
And to his hyppes they sate full close and trym,
And laced very costly every pane :
Their lyming was of Satten, as I wyn.

"His neather stockes of silke accordingly :
A velvet gyrdle rounde about his wast.
This knight or squyre, what so he be, (quoth I)
We wyll empannell : let him not goe past.

"He condescended soone to our request.
Then I, beholding him advisedly,
Sawe where a needle sticked on his brest,
And at the same a blacke threed hanging by."

"Coming more neere, indeed (says Greene), I spied a Tailor's morice pike on his brest—a Spanish needle." Cloth-breeches, according to Thynne, gives the first challenge, observing,—

"In making mee there is no gaine but one,
Which is for labour and for woorkmanship ;
Except some time a peece of cloth come home,
As yf that by mischaunce the shere did slip."

In Greene's tract Cloth-breeches takes exactly the same objection in nearly the same words :—"Alas, by me he getteth small, onely he is paid for his workemanship, unlesse by misfortune his shieres slyppe awrye." Afterwards Thynne tells us that the Tailor will charge his customers dearly,—

"And reache them with a bill of reckening
Shal make them scrat wheras it itcheth nought,"

and Greene adopts the humorous phrase : "and yet to overreach my yoong maister with a bill of reckonings that will make him scratch where it itcheth not." The point of plagiarism on the part of Greene may, therefore, be considered established, and need be pursued no farther. A few additional quotations from Thynne will, however, be acceptable. The following is his description of a Dancing Master and a Vintner :—

"One of them had a fiddle in his hand,
And pleasaunt songes he played thereupon,
To[o] queynt and hard for me to understand :
If he were brave I make no question ;

"Or if his furniture were for the daunce.
His breeches great, full of ventositie,
Devised in the castle of playsaunce ;
And master of a daunsing schoole was he.

"The other was by trade a Vintener,
That had full many a hoggeshed looked in :
Travayled he had, and was a languager ;
His face was redd as any Cherubyn.

"A Spanishe cloke he ware, fine with a cape ;
A fine Frenche cappe on his head accordyng,
Both which upon him faire and seemely sate,
And one his finger ware a mightie ringe."

As a lively picture of the manners and habits of the times, independently of its poetical merit, this work is highly curious and interesting. Of another character the author thus speaks :—

"Yet was there one whom I had nigh forgot,
And he was master of a dysing house.
No woord had he but pay the boxe and pot :
So brave he was that mee thought marveyulous."

This "master of a dicing-house" does not approve of that name, and remonstrates against being called by it :—

"In deede (quoth he) I keepe an ordinarye :
Eight pence a meale who there doth sup or dyne ;
And dyse and cardes are but an accessarye
At aft meales, who shall pay for the wine.

"These wayten all upon our principall,
As collourable cause to bring them in ;
And then from thence to sheere money they fall,
Tyll some of them be shrieven of theyr sinne.

"But of this game, and other harlotrye,
That there is used both by daye and night,
Suffiseth me to waxen riche thereby :
Thereafter yet in name I wyll not hight."

The portraits of this kind are numerous, and show that Thynne was a very close, acute, and satirical observer : now and then he breaks away from his humour into a moral and religious strain, but there he does not seem so much at home, and his reflections are not striking nor original. In the end, just as the verdict is about to be given in favour of Cloth-breeches, some of the riotous friends of his adversary rush forward, seize Cloth-breeches, and tear him to atoms, while the jury, followed by the author, make the best of their way to a place of

safety. The author wakes, finds it morning, and resolves to write his dream, thinking that it would be more profitable than "Amadis de Gaul," "The Palace of Pleasure," or any of the ballads that were then so abundant. "The Palace of Pleasure" was first printed in 1566, and a portion of "Amadis de Gaul" about the same year, as nearly as can be ascertained, but it has no date upon the title-page.

The main poem is followed by "a commendation of Lowlynesse for her consolation," of which the following is part :—

"Wherefore to turne agayne to lowlines,
The matter of my woorke, and for whose sake
To travell in so great a busines,
So hygh and woorthy, I have undertake ;

"I say she hath such multiplictie
Of favour, and of grace especiall,
That I dare call her of humanitie
The note, the prooffe, and judgement principall,

"Whereby a man doth differ from a beast ;
For one hath wylful inclination,
And reason none, of deede ne of beheast,
But violence of sense and passion.

"Of whom God, by his prophete David, sayeth ;
Be not (sayth he) lyke unto a horse or mule,
That more his wyl, then any reason wayeth,
And must with bitte and brydle live in rule."

To this succeed two stanzas, or quatrains, "The Booke to the Reader;" one stanza called "The Epythyme," and "A Prayer to almightie God," in eleven stanzas. The same form of verse is observed in every part of the production.

Another work, in all probability by Francis Thynne, is noticed in this Volume, p. 25, under the head of "News from the North." The "Dialogue between the Cap and the Head," Vol. I. p. 103, is also very much in Thynne's manner, and when it was printed he might be about twenty years old.

THYNNE, FRANCIS.—The Case is Altered. How? Aske Dalio and Millo.—London Imprinted by T. C. for John Sme-thicke, and are to be sold at his Shop in S. Dunston's Church-yard in Fleet-street. 1604. 4to. 16 *leaves*.

We feel so confident from the initials F. T., and still more from the style and character of this production, that it is by the author of "News from the North," and "the Debate between Pride and Lowliness,"

that we have not hesitated to put it under his name: at the same time, in point of excellence, it is certainly not to be compared with either of them, and it is entirely prose. Its popularity is easily established, for it was reprinted "for Thomas Pavyer, dwelling in Cornhill" in the very next year, and other editions of 1608, 1609, 1630, and 1635, have been mentioned by bibliographers.

It is dedicated by F.T. "to his very kind and approved friende D.R.;" and F.T. are again placed at the end of an address "to the Reader." It professes, as Thynne was at one time a lawyer, to be a statement and counter-statement of various supposed cases by two old friends who humourously discuss the remedies, if any such can be pointed out, or the unfortunate condition of those who are compelled to suffer without remedy. The whole was meant as a mere piece of drollery and pleasantry, but in some places neither are quite so obvious as might be wished. The old gentlemen, Dalio and Millo, who meet under an oak, are at times rather too garrulous, and tedious in the statement of cases which have no great novelty to recommend them: Thynne (whom we fancy is meant by Millo) fairly admits that "the matters handled are of no great moment, and therefore scarce worth the reading." The public, in the reigns of James and Charles, do not seem to have been of this opinion; and there can be little doubt that, under feigned names and invented circumstances, much that was applicable to the time, and then well understood, was included in the dialogue. Now and then cases are put with the utmost unlegal brevity, as follows:—

Dal. Well then; first tell me your opinion in this. Is it not a pittifull case to see a proper man without money?

Mill. It is.

Dal. And to see a faire woman without wit?

Mill. No lesse.

Dal. And an old man lecherous?

Mill. Alas, poore man!

Dal. And a yong man vitious?

Mill. He will be sped.

Dal. And a rich man covetous?

Mill. Tis pittie that he hath so much. * * *

Dal. And a monkey kiss a woman.

Mill. Ilfavoured urchin!"

And thus they proceed through several pages, while the cases they state at length are apparently meant as a counterpoise to such smart interrogatories as the above. They relate to disputes between heirs and their fathers, husbands and their wives, widows and their suitors, &c., but of course much of the humour is lost or obscured. We

will quote the commencement of one of Millo's cases, merely to show the style in which most of the book is written :—

“ An old woman, a very old woman, a crooked old woman, a creeping old woman, a lame woman, a deafe woman, a miserable woman, a wicked woman, fell with halfe a sight (for shortly after she fell blind) in love with a prety, neate, nimble, spruse, lively, handsome, and in truth lovely young man; and so faire as, after the manner of country people, she would, if she met him in a morning, bid him good morrow with how doe you sonne? I pray you come neere, if it weere neere her house; and I praie you sit downe, and I pray you drinke; and how doth your good father, and your mother, and all your house? In troth, you are welcome: I am sorie I have no good cheer for you, but such as I have I pray you do not spare: if I have any thing in my house, it is at your commands. Indeede, I ever loved you of a child,” &c.

It is needless to continue the speech of the old lady, and the result may be easily conjectured. Nearly all the personages introduced are well drawn, and the dialogues characteristically conducted; but when we arrive at the conclusion, we are disposed to wonder what object the author had in carrying on the subject to such a length. Several points of manners are rather drolly illustrated, but nothing is said of the literature or amusements of the time, and on the whole the reader is considerably disappointed. Our only doubt as to Francis Thynne's authorship arises out of the fact, that it is not good enough for him; but in 1604 he was an old man, and, like other old men, may have fancied that what amused him in the writing would amuse others in the reading.

TILNEY, EDMUND.—A briefe and pleasant discourse of duties in Mariage, called the Flower of Friendshippe.—Imprinted at London by Henrie Denham, dwelling in Pater noster Rowe at the Signe of the Starre. Anno 1568. 8vo. 40 leaves.

The dedication to Queen Elizabeth is subscribed “Your Majesties most humble Subject, Edmunde Tilney,” who, about ten years after the publication of this work, was appointed Master of the Revels. This fact does not appear to have struck those who have hitherto touched upon the biography of Tilney (Ath. Cantab. I. 559), and they give the date of his “Flower of Friendship,” 1571, when, in fact, it first appeared, and was twice printed in 1568, the copy of 1571 being merely a second reprint. Others assign it to the year 1577, but we have never seen any such impression. (Lowndes Bibl. Man. p. 1821, edit. 1834).

Our main object is to correct the dates; for the production itself, which the author twice over calls "this flagrant Flower of Friendship," requires no particular notice, although the topic discussed, after the Italian manner in the two divisions, was one which, at the time, attracted a good deal of attention, in consequence of reports regarding the marriage of the Queen with the Duke of Anjou. The character of his work, perhaps, recommended Tilney in 1579 to the office of Master of the Revels, which he held until his death in 1610. Charles Tilney, Gentleman-pensioner to Elizabeth, was executed with Babbington and others in 1586: but whether he was brother, or in any other way related, to Edmund is not stated. It is, however, a fact worth observation, that in an old MS. note by Sir George Bucke on the title-page of a copy of the tragedy of "Lochrine," 1595, Charles Tilney is asserted to have been the writer of it. If he were, the note of time in the epilogue by Ate,—

"So let us pray for that renowned maid
That eight and thirty years the scepter sway'd,"

must have been an insertion on a revival of the drama. Such additions, as well as others, were not unusual; and it was in this way (if at all) that Shakespeare's name may have become mis-associated with the tedious tragedy.

TOFTE, ROBERT.—Laura. The Toyes of a Traveller. Or the Feast of Fancie. Divided into three Parts. By R. T. Gentleman. *Poco favilla gran fiamma seconda*.—London. Printed by Valentine Sims. 1597. 8vo. 39 leaves.

The initials R. T. no doubt belong to Robert Tofte, who seems to have travelled in France and Italy, if not in Spain and other countries, and thus qualified himself as a translator, which he afterwards became; but this his earliest work purports to be a collection of short original poems of ten and twelve lines each: not a few of them are dated from towns south of the Alps, or with the names of other towns added to them, as if to point out where they were composed. There is but one from "London," and that occurs on the first page, but following ten lines from "Padua." The adulatory dedication to Lady Lucy, sister to the Earl of Northumberland, states that the poems were "for the most part conceived in Italy, and some of them

brought forth in England." Besides Padua and London, Venice, Sienna, Pisa, Roma, Fiorenza, Napoli, Fano, Mantua, and Pesaro, are mentioned as places where the Muse had inspired him.

It is very clear, from the dedication, that Tofte intended the work for the press, but the Printer informs the Readers that he did not know who wrote the poems, nor could he guess the lady intended to be addressed : both he and a friend, to whom the copy had been entrusted, had offended by publishing it at all. This we take to be only a literary *ruse*, as well as the, most unusual, address from R. B. (*forsan* Richard Barnfield) at the end of the volume, stating that he had been employed by R. T. to prevent the publication, but that he came too late, as the last sheet was then at the press. He adds what is of greater importance, that more than 30 of the "sonnets," for so they are called, were not by R. T., but that, as they had been included by the printer, they must share the fate of the rest : these, we may suspect, were by R. B.

There are 40 "sonnets" in each of the three divisions, and each division has also a conclusion in verse. What makes it more certain that Robert Tofte was the author is, that he informs *la bellissima sua Signora E. C.*, that his nick-name was Robin Redbreast, which we know from other sources belonged to Tofte among his familiar acquaintances. One of the best specimens we can select is the first "sonnet" of the second part :—

"If I somehow looke up into the skies,
I see (faire Lady) that same cheerefull light,
Which, like to you, doth shine in glorious wise :
And if on th'earth I chance to cast my sight,
The moovelesse centre firme to me doth show
The hardnesse which within your hart doth grow.
If seas I view, the flowing waves most plaine
Your fickle faith doth represent to mee :
So as I still behold you to my paine,
When as the skies, or th'earth, or seas I see ;
For in your seemely selfe doth plaine appeare
Like faith, like hardnesse, and like brightnes cleare."

The above is more conceited than the following, which may be deemed somewhat warm.

"Joy of my soule, my blindfold eyes cleare light,
Cordiall of hart, right Mithridate of love,
Faire orient Pearle, bright shining Margarite,
Pure Quintessence of heavens delight above !
When shall I taste what favour grants me tuch,
And ease the rage of mine so sharpe desire ?
When shall I free enjoy what I so much
Doo covet (but I doubt in vaine) to aspire ?
Ah ! doo not still my soule thus Tantalize,
But once (through grace) the same imparadize."

From another short piece, of the same kind, it appears that Laura, the lady he addresses, lived in Fano. In another place, while he likens her to Venus, he calls himself Adonis, and entreats her to transform him to a flower. In all this there is not one word of original thought, although the language is sufficiently harmonious. A couplet printed in the following manner makes it pretty clear that the lady whom R. T. addressed was named Caril :—

“ And gainst all sense makes me of CARE and IL,
More than of good and comfort. T. to have will.”

If Tofte at all expected that his “ Laura ” would rival that of Petrarch, he was woefully mistaken. The work is so scarce, that we doubt if a third copy of it be in existence.

TOFTE, ROBERT.—Alba. The Months Minde of a melancholy Lover, divided into three parts. By R. T. Gentleman. Hereunto is added a most excellent patheticall and passionate Letter sent by the Duke D'Epernoun unto the late French King, Henry the 3. of that name, when he was commanded from the Court and from his Royall Companie. Translated into English by the foresaid Author. *Spes, Amor et Fortuna valet.*—At London. Printed by Felix Kingston for Matthew Lownes. 1598. 12mo. 40 leaves.

Attention has been directed to this production, chiefly on account of its mention of “ Love's Labour's Lost,” by name, as “ a play ” which the writer had seen performed, and the title which he found consistent with his own condition as “ a melancholy Lover,” disappointed by the rejection of his suit :—

“ Loves Labour lost I once did see, a play
Ycleped so, so called to my paine.”

He goes on to complain that what seemed “ jest ” to others was “ earnest ” to him, but he praises the “ cunning wise ” in which “ each Actor plaid his part : ” if he had told us also how the parts were distributed, he would have much increased our obligation, for it is not known by whom a single character was supported.

Tofte was a voluminous translator, chiefly from the Italian, and, as in the previous article, dates some of his poems from Rome, Mantua, &c., and one from Burnham, in Buckinghamshire. However, the Lady to whom he was devoted lived at Warrington, and her name, he again tells us, was Carill: this is biographically interesting, but the fact has hitherto been passed over, perhaps on account of the extreme scarcity of Tofte's volumes: he says of the place:—

“*War in that town* Love, lord like, keepeth still,
Yet she ore him triumphs with chastest will:”

and as to the Lady's name he observes,

“Then constant Care, not comfort I do crave,
And (might I chuse) I *Care* with *L* would have.”

This sort of word-play does not say much for the merit of the many separate love-poems; but, perhaps, as much as they deserve. The dedication of the volume is “to the no lesse excellent then honorable descended Gentlewoman, Mistresse Anne Herne,” to whom, in 1610, Tofte addressed his “Honour's Academie:” she was the wife of Sir Edward Herne, Kt. of the Bath. Tofte's friends, R. Day, Ignoto, J. M. and R. A., presented him with compassionate and commendatory verses to his “Alba” (the poetical appellation of Miss Carill), and from them we again learn that by his familiars he was known as “Robin Redbreast,” a nick-name which Queen Elizabeth had given to her spoilt-favourite, Robert Earl of Essex.

TOFTE, ROBERT.—Ariosto's Satyres in seven famous Discourses, shewing the state, 1. Of the Court and Courtiers. 2. Of Libertie and the Clergie in generall. 3. Of the Romaine Clergie. 4. Of Marriage. 5. Of Soldiers Musicians and Lovers. 6. Of Schoolmasters and Scholers. 7. Of Honour and the happiest Life. In English by Gervis Markham.—London Printed by Nicholas Okes for Roger Jackson &c. 1608. 4to. 58 leaves.

Markham, whose name is on the title-page, was a “bookseller's hack” in the age in which he lived; but perhaps we have no right to conclude that he was a party to the fraud here committed, by putting

his name to the work of another. In his version of Varchi's "Blazon of Jealousy," 4to. 1615, Robert Tofte lays claim to this translation of Ariosto's Satires, and, as Markham did not dispute his right, we may infer that Tofte was the real translator. It was reprinted anonymously in 1611, under the title of "Seven Planets governing Italy," with the addition of three elegies.

The edition of 1608 is ushered by an address from the stationer to the reader, followed by "The Argument of the whole worke, and the reasons why Ludovico Ariosto writ these seaven Satyres." The translation, which is not deficient in spirit or fidelity, is accompanied by explanatory marginal notes.

Tofte, as we have shown, p. 435, began writing in 1597: his "Honour's Academie," 1610, gives him a claim to be mentioned among the few who endeavoured to introduce classical measures into English. It is singular that when Tofte wrote in 1598 he spoke of two printed pieces by R. Greene, as if they were still unpublished.

TREATISE OF LOVE.—Here begynneth a lytell treatise cleped
La conusaunce damours. [Colophon.] Thus endeth la
conusaunce damours.—Imprinted by Rycharde Pynson,
printer to the Kynges noble grace. *Cum privilegio.* 4to.
16 leaves.

The original production from which this small tract was translated is known in early French literature under the title of *La Conusance d'Amours*: who rendered it into English for Pynson we have no means of knowing; but it is more cleverly done, and with fewer marks of obligation, than most other pieces of the time. In the outset the writer expresses his earnest desire to compose something in praise of the female sex, whom he denominates "dames and pusels," and laments his incompetence: suddenly it occurs to him that he might be inspired, if he paid a visit to some young damsels of his acquaintance:—

"Sodaynly came in my mynde to go
Se a faire pusell, and two or three mo
Of her companions."

He met one of them at the house-door, "whose hart was on a merry pin," and entering he beheld the lady he was most anxious to see:—

“Into a goodly parler she me lad,
 And caused me to sit curtesly :
 Than unto us came shortly by and by
 Another that me swetely dyd welcome,
 Bryngyng fresshe flowres and gave me some.
 Than we began to talke and devyse
 Of one and other of olde acqueyntaunce ;
 For comonly of maydens is the gyse
 Somtyme to demaunde, for pastaunce,
 If that a man be in loves daunce,
 Or stande in grace of any dammusell ?
 Under suche maner in talkynge we fell.”

They discourse of love and true lovers, and the young lady to whom the poet was attached relates the story of Pyramus and Thisbe. She also delivers her opinion upon “clandestinat maryage,” and diverges to the loves of Troilus and Cressida, when she introduces what, as may be supposed, is not in the original, the praise of Chaucer for the manner in which he had related that history: she asks:—

“What shulde I herof longer processe make ?
 Theyr great love is wrytten all at longe,
 And honce he dyed onely for her sake :
 Our ornat Chaucer, other bokes amonge,
 In his lyfe dayes dyd underfonge
 To translate, and that most pleasantly,
 Touchyng the mater of the sayd story.”

This interesting notice of our great poet has escaped observation. The author rather injures the effect of his narrative by introducing two allegorical personages, one Reason, and the other Thought-and-hevyne: what they say is not very pertinent, nor always quite intelligible; and the later portion of the tract consists of an enumeration of many classical stories of love and disappointment. In the sequel the author gives the ladies an account of what love was, according to his experience, and the poem closes with this stanza:—

“Your chere here (they sayd) is but small ;
 We wolde it were much better for your sake.
 Our janglynge, that to us now hath fall,
 Wolde suffre us no chere for to make.
 And so theyr leave swetely of me they take
 At the port or gate : and in they go,
 And I went strayght to my home also.”

This production was never seen by Herbert; and Dr. Dibdin (II. 556) in his brief account of it has given no sort of notion of the nature of its lively contents. It must have been popular, and probably would have been more so, if the author, in the speeches of the symbolical impersonations, had not deviated from the sprightly to the didactic. Only two copies have ever been mentioned.

TRIAL OF FRIENDSHIP.—The Triall of true Friendship; or perfit mirror wherby to discerne a trustie friend from a flattering Parasite. Otherwise A knacke to know a knave from an honest man: By a perfit mirrour of both: Soothly to say, Trie ere you trust; Beleeve no man rashly. No lesse profitable in observing then pleasant in reading. By M. B.—Imprinted at London by Valentine Simmes dwelling on Adling Hill at the signe of the white Swanne. 1596. 4to. B. L. 18 *leaves*.

In 1594 had been printed a highly popular comedy, in which Alleyn and Kempe acted, called "A Knacke to know a Knave," and the author of the very rare tract before us adopted the name of the play, as a prominent feature on his title-page, probably in the hope that his dull treatise might thereby obtain a sale to which otherwise it was certainly not destined. Throughout sixteen closely-printed pages there is not a single break, so that the performance looks most forbidding to any reader of light literature.

The writer professes that his purpose is to enforce the value of "true friendship," and he illustrates it by many allusions to ancient and modern history; but they are generally very trite, and they are not employed in a way to render them effectual. The author is a violent enemy of the Pope and papists, and he dwells with apparent satisfaction upon the manner in which the various conspirators against the life of Queen Elizabeth had been detected and punished. He now and then makes an effort to be more lively, but his humour is invariably grotesque and clumsy. He sometimes deals in Robert Greene's affected similes, and concludes with the following passage, which, bad as it is, may be taken for one of the best:—

"Therefore, to shut up al in a word, seeing the most glittering sands are found so fickle being tried, the eie-pleasing Echates so infectious being handled, and the greatest promises have so smal performance that we cannot safely beleeve friend or foe, kinsman or alliance, by his word nor his oath, let us trie ere we trust, and prove ere we put in practise: let us go as the snaile faire and softly, seeing haste makes waste, and the mault is the sweetest when the fire is softest: so shall wee the better discerne the true sterling from the counterfet coine, the preteous medicine from the perilous confection, the loyal lover from the fading flatterer; but let us not sing with Medeas song, which said I see and allow the better, but I wil follow the worse: seeing Pallas gift or Junoes proffer to be more profitable, let us not give our apple to flattering Venus, as foolish Paris did, lest she be our confusion; nor let us settle our affections on faire tongued parasites, lest like lightning they breake our bones before we can perceive our skinne to be hurt, but let us try ere we trust after good assurance: let us not trust before we trie for feare of repentance."

Valentine Simmes, the printer, dedicates the performance as "a little mite of a friend's labours" to Master Walter Flude, but to read it through must of itself have been a hard "trial of true friendship." We do not recollect to have met with any account of this very rare but wearisome production.

TROY.—The Ancient Historie of the Destruction of Troy. Divided into III Bookes &c. Translated out of French into English by W. Caxton. The sixth Edition, now newly corrected and amended.—London, Printed by B. Alsop and T. Fawcet &c. 1636. B. L. 4to. 277 *leaves*.

In an address of "the Printer to the courteous Reader," after dwelling on the improvement derived from annals and histories, he says:—"And whereas before time the Translator, William Caxton, being, as seemeth, no English-man, had left very many words meere French, and sundry sentences so improperly Englished that it was hard to understand, wee have caused them to be made plainer English: and if time and leysure had served, wee would have had the same in better refined phrases." Perhaps there is not much reason to regret that "time and leizure" did not serve. As to Caxton's birth, he tells us, in his Prologue to this very work, that he was "born in the weald of Kent:" in the commencement he added that it had been "translated and drawen out of French into English by William Caxton, mercer of the city of London."

TROY.—The Destruction of Troy in three Bookes &c. The Eight Edition corrected and much amended.—London, Printed by T. Passenger &c. 1670. B. L. 4to. 240 *leaves*.

In this edition the passage in the preface about Caxton is omitted, and various "refined phrases" and changes are introduced into the text, so as in some degree to modernize the style, but the work is substantially the same as the impression of 1636. Everybody is aware that the French version, which Caxton adopted as his original, was not founded upon Homer, but upon the narratives of Dictys Cretensis and Guido di Colonna.

TUDOR, OWEN.—Pancharis: The first Booke. Containing the Preparation of the Love betweene Owen Tudyr and the Queene, long since intended to her Maiden Majestie: and now dedicated to The Invincible James, Second and greater Monarch of great Britaine, King of England, Scotland, France and Ireland with the Islands adjacent. Mar. Valerius Martialis. *Victurus Genium debet habere liber*.—Printed at London by V. S. for Clement Knight. 1603. 8vo. 41 leaves.

This is a remarkable Poem, whether we consider its rarity, its subject, its treatment, or its author. Only a single copy of it is believed to exist, and that is in the Bodleian library: the main subject is Owen Tudor the second husband of Katherine, wife of Henry V.; and the author Hugh Holland, who wrote lines on Shakespeare, prefixed to the folio of 1623, and a "Cypress Garland" on the death of James I., besides a few other productions. He is mentioned with some of his works by Anthony Wood, but it is singular that Dr. Bliss, when he superintended the edition of the *Ath. Oxon.* in 1816, should not have noticed the unique poem in our hands.

Near the close the author informs us that his rhymes had "nigh upon two yeares layn by him," and on the title-page it is stated that they were originally "intended" for Queen Elizabeth, though now dedicated to her successor. What, however, must be looked upon as the real dedication of the poem comes at the end, "To Sir Robert Cotton, Knight, Lord of Cunnington." Here too Holland promises "a second part" of his subject, which never appeared, although the author survived the publication of the first part thirty years. Judging from that first part, there is not much reason to think the loss enormous. After the title comes an acrostic sonnet to the King—an address in verse to "the bright Queene Anne," Latin lines to Arabella Stuart, and an address thus headed: *Clarissimo et candidissimo ingenio Præceptori olim, semper Amico, Gulielmo Camdeno, Armorum Regi nulli secundo Poemation hoc censendum et emendandum mitto*. After these we have commendatory poems, in Latin by Andreas Downes and Nicholas Hill; Anacreontics by E. B. and "an Ode *αλληγορικη*" by Ben Johnson (so spelt), which was never reprinted, nor, since 1603, mentioned. Then come five pages by Hugh Holland "To my Mayden Muse,"

followed by the body of the production, headed "Pancharis: The First Booke."

We have been thus particular because the work itself has not been hitherto described. The author lays the scene at Windsor Castle, and he tells us that after the death of Henry V., Queen Katherine resided there:—

"Here the sad Queene ful many a sigh did smother,
Resolved still to leade a Widdowes life.
So chaste was she, though faire and rich and yong,
That yong and olde to praise her were at strife.
Of her high honour all Musitians sung,
And thereto each sweet Poet tun'd his pen,
That therewith England and all Europe rung.
She was the wonder of all mortall men:
Few Queenes came neere her, and none went above
In grace and goodnesse, since, before, or then."

This is not very happy, in spite of a modest invocation to Cupid to aid the poet with a pen plucked from his own wing. Afterwards we are informed that both Diana and Venus pay a visit to the royal widow, and even drink mortal wine with her from a cup that had belonged to Edward the Confessor. Venus subsequently resolves that Katherine shall fall in love with Owen Tudor, and the goddess thus speaks of him to her son:—

"A gallant and resolved gentleman
Faire Owen Tudyr; fire thou hir in love
With him, my boy. Mother (said he) your Swanne
Shall not excede this Eagle, nor your Dove.
Hereafter shall she stoope so to the lure
Though now a while the clouds she towre above;
For her pure bosome with a brand as pure,
I wil so kindle, yet before the sunne
Get out of Libra, that none may recure
Her heart, but only Owen."

What follows is his personal description; and we need not wonder at the sudden attachment of the Queen, when she not only sees him caper in a Masque, but when, by accident or design, he touches her "softer thigh" with his harder knee:—

"The gentle Owen was a man well set,
Broad were his shoulders, thogh his waste but smal:
Straight was his backe, and even was his breast,
Which no lesse seemely made him shew then tall.
Such as Achilles seem'd among the rest
Of all his army clad in mighty brasse;
Among them such (though all they of the best)
The man of Mone magnifique Owen was:

He seem'd an other Oake among the breers,
 And as in stature, so did he surpas
 In wit and active feates his other peeres.
 He nimbly could discourse, and nimbly daunce,
 And ag'd he was about some thirty yeeres."

Owen Tudor's dancing was admired by all; but the Queen was quite overcome, when

"therewithal
 He fetch'd me such a frisk above the ground,
 That O well done! cried out both great and small."

Holland does not profess to be able to account for Katherine's love at first sight, and simply asks, almost in the very words of Shakespeare (Two Gent. of Verona, A. v. sc. 2),

"Is it because that in faire womens eyes
 Blacke men seeme pearles?"

He attributes all the merit of the conquest to Cupid:—

"This is thy power, O Love! this is thy praise,
 For unto Gods it only doth belong
 The mighty downe to pull, the meeke to raise."

Having carried the story thus far, Holland promises to continue it in "a second part" of his poem, which, as far as we know, never appeared; and even the first part would not have survived but for the single copy we have used. Although some of the lines run smoothly, no part of "Pancharis" does much credit to its author. Holland, being a Welshman, naturally enough chose a Welsh hero.

TUKE, THOMAS.—Concerning the Holy Eucharist, and the Popish Breaden-God to the Men of Rome, as well Laiques as Cleriques. By Thomas Tuke.—Anno Dñi M. DC. XXXVI. 4to. 14 *leaves*.

Although, according to the statement of the author, this poem was first printed in 1625, and again, as we see, in 1636, it is extremely rare. We presume that it is by the same Thomas Tuke, who in 1616 published "a Treatise against painting and tincturing of Men and Women," quoted by Prynne in his "Histriomastix," 1633. This production, against the Roman Catholic doctrine of the real presence, has no printer's nor stationer's names, and we may well believe that it was never intended for sale, and that the author was at the expense of both

private impressions. After a very pious protestant address "to the courteous Reader," on two pages, "the men of Rome, as well Laiques as Cleriques" are abused and ridiculed for their absurd belief that God was really and corporeally present in the bread and wine of the Sacrament of the Lord's Supper, and for not receiving it in both kinds: Tuke begins as follows:—

"Priests make their Maker Christ, yee must not doubt:
They eat, drink, box him up, and beare about.
Substance of things they turne; nor is this all,
For both the Signes must hold him severall.
Hee's whole ith' bread, whole ith' cuppe;
They eat him whole, whole they suppe;
Whole ith' Cake, and whole ith' cuppe."

Again, afterwards he asks:—

"What! Does a Temple make the Architect,
That thou of bread thy Maker should'st erect?
Or does a Servant use to make his Lord,
That Priests to theirs a beeing do afford?
O, presumptuous Undertaker!
Never Cake could make a Baker,
And shall a Priest, then, make his Maker?"

Thus the author proceeds for 639 lines, after which we meet with his name again, and the date of 2nd Feb. 1635 as that of the new edition: a Postscript informs us that the piece had originally been printed eleven years earlier, but that a new impression had been required in order that some lines subscribed "Io. Artef" might be "subnexed," the fact being that the "subnexed lines" are only fifteen of Tuke's own, which had been already inserted. The tract is extremely ill printed, and manuscript corrections, perhaps by the author himself, are continually made in the exemplar we have employed. We cannot avoid the conviction that the writer was a very old man, indulging his fancy for rhyming controversy at the expense of his readers.

TURBERVILLE, GEORGE. — Epitaphes, Epigrams, Songs and Sonets with a Discourse of the Friendly affections of Ty-metes to Pyndara his Ladie. Newly corrected with additions, and set out by George Turberville Gentleman. Anno Domini 1567. — Imprinted at London by Henry Denham. 8vo. B. L. 145 *leaves*.

It is remarkable that at this time of day it should be a new, yet indisputable fact, that there was an impression of Turbervile's "Epitaphes, Epigrams, Songs and Sonets," anterior to that of 1567, the title of which stands at the head of the present article. And how is this fact established? Not merely by his title-page, but by a passage in the dedication of his book "To the right noble and his singular good Lady, Lady Anne Countesse of Warwick." If any bibliographer had only read the beginning of the work he was describing, he must have seen the following passage:—

"As at what time (Madame) I first published this fond and slender treatise of Sonets, I made bolde with you in dedication of so unworthy a booke to so worthie a Ladie, so have I now also rubde my browe, and wiped away all shame in this respect, adventuring not to cease, but to increase my former follie, in adding moe Sonets to those I wrote before. So much the more abusing, in mine owne conceite, your Ladishippes patience, in that I had pardon before of my rash attempt. But see (Madame) what presumption raignes in retchlesse youth. You accepted that my first offer, of honorable and meere curtesie, and I, thereby encouraged, blush not to procede in the like trade of follie, alwayes hoping for the lyke acceptance at your hands."

This extract unquestionably shows that Turbervile had dedicated to Lady Warwick a previous impression, which in 1567 he had enlarged by additional poems: what they were he does not specify; it was, however, not a mere re-issue, or even reprint of the former work, which we may presume he had, like that before us, called "Epitaphes, Epigrams, Songs and Sonets." We know that in 1569 Turbervile was in Russia, as Secretary to the English Ambassador: how long he remained abroad is uncertain; but a new impression of his miscellany was called for in 1570, and it was printed by the same typographer: it was then simply a repetition, without a word of novelty in the preliminary matter, or in the body of the book; and very possibly the author had not returned to England at the time it made its appearance: in it various small typographical errors are corrected, and the orthography varies, so as to show that the whole had been set up again, while the aid of the poet was in no way required. In the edition of 1567, the earliest known, Turbervile professes to have "purged his work of its former faults and scapes," and apologises for the whole, as having been composed, not to encourage "any youthlie head to follow or pursue such fraile affections," but to "warne all tender age to flee the fonde and filthie affection of poysoned and unlawfull love."

We may be pretty sure that Turbervile's first edition did not contain the stanzas addressed "to the rayling route of Sycophants," because he thus refers in it to his former book, which some of his enemies had contended was composed *invitâ Minervâ*.

“ Though thou affirme with rash and railing jawes,
 That I *invita* have *Minerva* made
 My other booke, I gave thee no such cause
 By any decde of mine to drawe thy blade :
 But since thou hast shot out that shamelesse worde,
 I here gainst thee uncote my cruell sworde.”

He may possibly allude to hostility shown to his translation of Ovid's *Epistles*, also published in 1567, and which we have reviewed in this Vol. p. 70. In consistency with what precedes Turberville calls upon the Sycophant to draw his falchion,—

“ Wherewith thou hast full many a skirmish made,
 And scotcht the braines of many a learned brow;”

affording another example of the use of a Shakespearian word.

We will now speak of the contents of the body of the book, which are contained in a preliminary “Table” of 164 separate pieces. After a woodcut of the Bear and Ragged Staff, on p. 1 begins a poem “In prayse of the renowned Ladie Anne, Ladie Cowntesse of Warwicke,” of the character of which the opening stanza will afford evidence :—

“ When Nature first in hand did take
 The Clay to frame this Cowntesse corse,
 The Earth awhile she did forsake,
 And was compelde, of verie force,
 With mowlde in hande to flie to Skies
 To ende the worke she did devies.”

Of course, the Gods and Goddesses all unite to make the Countess, whom Turberville calls Pandora, perfect both in mind and form. Tymetes and Pyndara, mentioned on the title-page, are fanciful names the poet gives to himself and to the lady he had loved, but who had married somebody else: for her Turberville professes to have written his love poems, and he introduces them by a short song, each verse of which ends with “Helena,” thus :—

“ By sodaine sight of unacquainted shape
 Tymetes fell in love with Pyndara,
 Whose beautie faire excelde Sir Paris rape,
 That Poets cleape the famous Helena.”

Early in the volume we arrive at what may be considered the first of Turberville's “Epitaphes,” and it is entitled “Verse in prayse of the Lorde Henrye Howarde, Earle of Surrey,” but we need not quote it, because it is to be found in Dr. Nott's “Surrey and Wyat,” Vol. II. p. lxxix. The “Epitaph upon the death of the worshipfull Maister Richarde Edwardes, late Maister of the Children of the Queene's Majesties Chappell,” is not by Turberville, but by Thomas Twine, the

continuator of Phaer's Virgil, and as it is not mentioned by Ritson, we quote some portions : it begins thus :—

“ If teares could tell my thought,
or plaints could paint my paine ;
If dubled sighes could shew my smart,
if wayling were not vaine ;
If gripes that gnawe my brest
coulede well my griefe expresse,
My teares, my plaints, my sighes, my way-
ling never should surcesse.”

This is not very good nor very new ; but afterwards it proceeds in a better strain :—

“ His death not I, but all
good gentle harts doe mone :
O London ! though thy griefe be great,
thou dost not mourn alone.
The seate of Muses nine,
where fiteene Welles doe flowe,
Whose sprinckling springs and golden streames
ere this thou well didst knowe,
Lament to loose this Plant ;
for they shall see no more,
The braunch that they so long had bred,
whereby they set such store.
O happie House ! O Place
of *Corpus Christi*, thou,
That plantedst first, and gavste the roote
to that so brave a bow :
And Christ Church, which enjoydste
the fruite more ripe at fill,
Plunge up a thousande sighes ; for griefe
your trickling teares destill.
Whilst Childe and Chappell dure,
whilst Court a Court shall bee
(Good Edwards) eche estate shall much
both want and wish for thee.
Thy tender Tunes and Rimes,
wherein thou woonst to play
Eche princely Dame of Court and Towne
shall beare in minde alway.”

These lines are subscribed “qd Tho. Twine,” but near the end of the volume in our hands is a second Epitaph upon the same most applauded play-wright and poet, which is unsigned, and which we may therefore attribute to Turberville. Isaac Reed only spoke of it by hearsay, never having seen it, but as it has been several times reprinted we do not think it necessary to repeat it. Other Epitaphs are upon Sir John Tregonwell, upon Dame Elizabeth Arundell, upon Maister Tufton of Kent, and upon Sir John Horsey ; while the heavier matter is relieved by love-poems, and by answers to “ Maister Googes

Fancies," &c. which he had printed in a volume of his poems in 1563, and which we have duly noticed, Vol. I. p. 318. The "Francis Th" to whom an epistle is addressed "on his leading his lyfe in the Countrie" must have been Francis Thynne, of whom and of his works more will be said hereafter, and of whom we have already spoken in this Vol. p. 25. One of the most interesting pieces comes very late in Turbervile's miscellany, viz. "An Epitaph on the death of Maister Arthur Brooke, drownde in passing to New Haven." This poem gives us the lamentable end of the author of the earliest extant version of the story of "Romeo and Juliet," published by Richard Tottell in 1562: It had been acted even earlier.

As Turbervile had commenced with the praises of Lady Warwick, so he ends on the same theme, the Countess being the wife of Ambrose Dudley, who died in 1589. A brief "Epilogue to his Booke" precedes Denham, the printer's colophon, dated 1567. Malone's copy of this edition was once the property of Edward Alleyn, the rich actor and founder of Dulwich College.

TURBERVILE, GEORGE.—Tragical Tales, translated by Turbervile in time of his troubles, out of sundry Italians, with the Argument and Lenvoye to eche Tale. *Nocet empti dolore voluptas*.—Imprinted at London by Abell Jeffs, dwelling in the Forestreete without Crepelgate at the signe of the Bel. Anno Dom. 1587. 4to. B. L. 200 leaves.

As fifty copies of this work were reprinted at Edinburgh in 1837, we do not propose to give more than a cursory notice of its contents. Turbervile had commenced his literary labours full twenty years before the date of these "Tragical Tales," and we cannot avoid thinking that there was an earlier impression of them than that of 1787, although it has not come down to our day: at all events, a small fragment with a different, and as we apprehend an earlier, type is lying before us while we write: it is part of the "Argument" to the first tale, and of the preceding address, "The Authour to the Reader:" from the last, and for the purpose of comparison, we quote the praise, well deserved, but perhaps not very disinterested, which Turbervile gives to Lord Buckhurst, so created in 1567: we have not seen it quoted elsewhere. Melpomene

addresses Turberville in a dream, and thus warns him not to continue a commenced translation of Lucan :—

“ Let loftie Lucans verse alone,
 a deede of deepe devise,
 A stately stile, a peerelesse pen,
 a worke of weighty prise ;
 More meete for noble Buckhurst braine,
 where Pallas built her bowre,
 Of purpose there to lodge her selfe,
 and shew her princelie powre.
 His swelling vaine would better blase
 those royall Romane peeres,
 Than any one in Brutus land
 that livde these many yeeres.
 And yet within that little Ile
 of golden wittes is store ;
 Great change and choise of learned ympes
 as ever was of yore.
 I none dislike, I fancy some,
 but yet of all the rest
 Sance envy let my verdit passe,
Lord Buckhurst is the best.
 We all, that Ladie Muses are,
 who be in number nine,
 With one accord did blesse this babe ;
 eche said *This ympe is mine :*
 Eche one of us at time of birth
 with Juno were in place,
 And eche uppon this tender childe
 bestowd a gift of grace.
 My selfe among the moe alowde
 him Poets praysed skill ;
 And to commend his gallant verse,
 I gave him wordes at will.
 Minerva held him in her lappe,
 and lent him many a kisse,
 As who should say, when all is done,
they all shall yeeld to this.
 This matter were more meete for him,
 and farre unfitte for thee :
 My sister Clio with thy kinde
 doth best of all agree.”

Here we see various, more or less minute, differences, besides the more important substitution of *lent* for “let,” in the line “and lent him many a kisse,” which last must, we think, have been the poet’s word. So in “the Argument” to the first tale we have

“ Might nothing rive or pierce her marble harte,”

instead of “ Might nothing rize,” &c. ; and in the next stanza *fronion* of our fragment is “frotion” in the copy of 1587, and, of course, in the Edinburgh reprint.

These changes establish, at all events, that there was another old

impression, if indeed it were not earlier than the only extant copy, among Malone's books at Oxford.

Those who have touched upon the biography of Turberville have regretted the absence of all materials, and it seems never to have struck them that, on the very title-page of the work under consideration, he emphatically notes his "troubles"—"translated by Turberville in time of his troubles." He again refers to them in some preliminary lines "to his verie friend Ro. Baynes":—

"Impute it to the troubles of my minde,
Whose late mishap made this be hatcht in haste ;"

and, again, he tells the Reader,—

"Yet being that my present plight
is stufte with all anoye,
And late mishaps have me bereft
my rimes of roisting joye."

This may mean that by some "mishaps" (here spoken of in the plural) he had been bereft of "roisting rimes" which he had intended to publish: probably, however, he refers to some personal bereavement, of which we have no other account, and he does not elsewhere advert to his "troubles."

We have taken the pains to collate every line of the reprint of 1837, and we can highly praise its general accuracy: in some instances it is almost too faithful to the original, because it adopts even barefaced misprints, which ought at least to have been pointed out in notes, if it were thought necessary to include the errors in the text: thus "Phalatis" stands for *Phalaris*, "plants" for *plaints*, "Latinus" for *Latmus*, "usage" for *visage*, &c. Here and there we regret to meet with corruptions from which the original copy is free, as *peffred* for "pestred," *bigger* for "beggar," and, worst of all, *image* for "linage," referring to the family and lineage of one of the heroines:

"Put case her byrth were base, her *image* lowe"

is nonsense; and, as we say, it stands "linage" in the edition of 1587. On the whole, nevertheless, the work was well edited in 1837, although we might wish for some farther information as to the sources to which Turberville resorted for his stories. We are not even told that his first "tale" is the same as that which C. T. in 1569 had called the "notable Historye of Nastagio and Traversari," reviewed in this Vol. p. 19. In all there are ten of these novels in verse, several of them derived from Boccacio, but others from Bandello and Belle-

forest. It is in the miscellaneous poems at the end of the volume that Turbervile addresses some epistles from Russia (where he was in 1569, as Secretary to Randolph) to a person of the name of Spenser, giving no Christian name: it is probable that his correspondent was the author of "The Shepherd's Calendar," which made its appearance in print in 1579; but it nowhere appears that Turbervile's friend was named Edmund, although Anthony Wood incautiously so gave it (Ath. Oxon. I. 627, edit. Bliss), and others (like the editor of the volume in our hands) as more incautiously repeated. The epistles themselves afford no internal evidence upon the interesting point; and it may seem singular that Turbervile should say nothing about the poetical propensities of Spenser, if Edmund Spenser were the person to whom they were really transmitted. Still, we feel much confidence that Spenser and Turbervile were early friends. We may notice here, that we have before us a copy of the Works of Sir Thomas More, folio, 1557, on which, in the handwriting of a George Turbervyle, we meet with the following inscription:—

"He that feareth not God when he dothe bye his grace knowe his powre shall be shamefullye confounded.

"George Turbervyle 1584. nov. 14."

Turbervile, or Turberville, was, however, not an uncommon name in the west of England, and under date of the 17th March, 1579-80, we meet the following curious entry in the Registers of the Stationers' Company:—

"Ric. Jones.—Lycenced unto him a Dittie of Mr Turbervyle murthered, and John Morgan that murdered him, with a letter of the said Morgan to his mother, and another to his sister Turbervyle."

This Turbervyle could neither have been our poet, who was living in 1587 (and probably long afterwards), nor the writer of the inscription of 14 Nov. 1584, in the copy of Sir Thomas More's Works.

TWYNE, THOMAS.—The Schoolemaster, or Teacher of Table Philosophie. A most pleasant and merie Companion, well worthy to be welcomed (for a dayly Gheast) not onelye to all mens boorde, to guide them with moderate and holsome dyet, but also into every man's Companie at all tymes to recreat their mindes with honest mirth and

delectable devises : to sundry pleasant purposes of pleasure and pastyme. Gathered out of divers the best approved Aucthors, and devided into foure pithy and pleasant Treatises, as it may appeare by the contentes.—Imprinted at London by Richarde Johnes : dwelling at the signe of the Rose and the Crown, neere Holburne Bridge. 1583. 4to. B. L. 68 leaves.

There was an earlier impression of this amusing work in 1576, which we have not seen : it is a translation by Thomas Twine, the versifier of the portion of the *Æneid* (see this Vol. p. 153) left unfinished by Phaer, and his initials T. T. are placed after the dedication to Alex. Nowell, Dean of St. Paul's. Twyne's original was mainly the *Saturnaliorum Conviviorum Libri VII* of Macrobius, and he tells us that much more might have been added to the volume.

As it is well known, we mention it chiefly for the sake of what has sometimes escaped notice by those who have given an account of it, viz. that Richard Jones, the notorious printer and stationer, appears in it in the capacity of a poet, if rhyme may be called poetry : he inserts what he heads "The Printer's Preamble," in six six-line stanzas, addressed to all readers. The measure, to be sure, is not very exactly observed, but the verses have meaning and merit, and we quote the two last:—

"His problemes fine wil (doubtles) please you all,
And quaint demaundes, so pithie in each point :
His jestes, I knowe, will like both great and small,
And hit your veyue, and nick you on the jointet :
What so you be, or where you do sojourne,
This pleasant pithy booke wyll surely serve your turne.

"Then, bid him welcome, Gentles all, and say,
Come, merie Gheast, come neare and sit thee downe :
Undoe thy packe ; show forth, we do thee pray,
Such newes as may us mery make in Country and in Towne.
Thus him to you I leave to see what he can show,
For, doubtlesse, I to joy your mindes this charges dyd bestow."

The body of the work is divided into four parts—1. Of the nature and quality of all meats and drinks. 2. Of manner, behaviour and usage. 3. Delectable and pleasant questions, and pretie problemes. 4. Of honest jests, delectable devises and pleasant purposes.

The fourth division is curious, inasmuch as it shows how many of the best jests, still current, were equally acceptable in the middle of

the reign of Elizabeth: even then they were far from new. We quote one which we do not recollect to have seen elsewhere:—

“A proper jest of a certen marchaunt that would never come to church, nor heare Sermons; and beeing moved oftentimes by his wife thereto, sayd alwayes unto her, Go thou for us both. On a night he dreamed that he was called into judgement, and seeing his wife, with many other holy folkes, entring in at the dore of the celestial joy, and hee likewise would have gone in with them, the porter put him backe and sayd, *She shall go in for you both.* Thus he, taring without, awaked with sorrowe and greefe, and afterward leade a godlyer lyfe.”

The above reads as if it were derived from the *Gesta Romanorum*; and so, perhaps, it was, or from some source where the pious result would be “improved” upon. Here also we have the stories of the husband who took his wife’s confession—of the doctor and his pupil—of the Jew who fell into a jakes on his Sabbath—of the man at sea who threw his wife overboard—of the husband who was castigated for his sinful wife—of the thief who bit off his father’s nose—of the Archbishop on his palfrey and the old woman—of the Prioress and the Monk’s breeches, and many others of the same kind.

In both editions of Lowndes (Bibl. Man. edit. 1834, p. 54, and edit. 1857, p. 57) there is a mistake in assigning to T. Twyne the translation of the novel on which Shakespeare founded “Pericles:” that version was made by Lawrence Twyne, brother of Thomas, as is shown by the title-page of every impression — “The Patterne of painefull Adventures, Containing the most excellent, pleasant, and variable History &c. of Prince Apollonius, the Lady Lucina his wife, and Tharsia his daughter, &c. Gathered into English by *Laurence Twine*, Gentleman.—Imprinted at London by Valentine Simmes for the Widow Newman.” This edition has no date, but the story made its appearance several times anterior to 1600, first in 1576. Malone, Steevens, and even Douce all fell into the error of imputing it to Thomas, instead of Lawrence Twyne. Shakespeare probably used an impression which came out in 1607, a little before the date of the production of “Pericles:” the novel was originally printed by Wynkyn de Worde in 1510, a translation from the *Gesta Romanorum*, having been made for him by Robert Copland.

This “Patterne of painefull Adventures” is not to be confounded with “The painfull Adventures of Pericles,” of which we shall speak hereafter under the name of George Wilkins, and which was a narrative (the only one of its kind) founded upon Shakespeare’s drama, on account of its interest and popularity, and printed in 1608.

TYRO, ROARING MEG.—Tyros Roring Megge. Planted against the walles of Melancholy. One Booke cut into two Decads. *Uno die consenui*.—At London, Printed by Valentine Simmes. 1598. 4to. 21 leaves.

All that is good about this work is its title, which attracts attention on account of its apparent connexion with that famous virago Long Meg of Westminster, regarding whose roaring exploits a pamphlet is extant, dated 1635, but who was well known many years before that date: as early as 1594, she had furnished the subject for a play at Henslowe's theatre; and here, four years afterwards, we find her giving a title to a collection of what are called by the author "epigrams," but which are more like satires, professing to be as bold and reckless as any of that heroine's achievements. However, the anonymous author wholly miscalculated his powers, and what he meant for wit is mere coarseness, and what he hoped was severity is generally abuse. There was also a piece of artillery, which, mainly from its length, obtained the name of "Long Meg," and to the "roaring" of that gun, still in existence, the author obviously refers in his forefront. We may presume from the word Tyro that he was young and inexperienced, and we doubt whether the scarce publication in our hands was ever followed by anything from the same pen. We are not aware of an allusion to "Tyro's Roaring Meg," or to its author, in any subsequent publication: they were passed over without notice.

The dedication is to a "worshipful and true gentleman," of the name of John Lucas: it is in six-line stanzas, and there the writer thus expresses his assumed diffidence: we say "assumed," because the whole character of the tract, divided into two "decads" of epigrams, contradicts the notion that he had any doubt of his own ability and desert:—

"Naithlesse, prickt on with foolish hardiment,
I put into those gracious handes of thine
These looser numbers: fitter to be rent,
Or swept away like deft Arachnes twine
Than to be read: yet (deerest) list a while
Unto thy Tyro's democriticke stile."

What he means by "Tyro's democritic style" is not at all clear—possibly laughing style, but we cannot compliment him on his success in any style. We quote one of his best efforts, which is "Epig. 4," of the first decad:—

"O grosse, O monstrous ! fie, Tom Tyro, fie !
 Give thy king Edward's shilling for a pie,
 And then transport it to thy den alone,
 And chop it up, and give thy fellowes none ?
 What ! spoile a Neats-foote and a marrow bon,
 And never call thy next Ucalegon ?
 Fie, that thy greedy-wormed tong is such !
 Fie, that thy chopping knives can mince so much !
 Art thou a Milo or Philoxenus,
 That art so sturdie and delicious ?
 Th' Harpyæ would not snatch so greedily,
 Whose talons were of great capacity.
 How can thy noddle choose but be so dull,
 When, capon-like, thy maw is cramd so full ?
 Right well I wot thou maist have lighter hart,
 If this thou leave, and learne to *size a part*."

There is really nothing worth quoting in the whole disjointed performance ; for sometimes Tyro seems a hero, and at others the butt of his college companions : considerable violence is here and there done to grammar, as where, in Epig. 1, of Decad 2, "hat" is made the past tense of *to hit*, and we are told that Tyro threw a stone at a goose and *hat* it. The writer, if he were not a scholar, affected to be one, and at the end we have *Tyronis Epistolæ*, consisting of Latin letters, supposed to have been sent not only to his father, but to his mother, as well as to other relations, who perhaps would not be able to read the language. Besides a total want of point and pungency in the epigrams, there is a sad deficiency of humour, and almost the only attempt at it is where Tyro dates one of his pieces in the following manner :—

"Written in haste, the twentieth of December,
 About the dinner hour of eleven,
 Fifteen hundred and ninety-seven."

The *Tyronis Epistolæ* form part of the tract, and are not, as some bibliographers have supposed, a separate publication.

UNDERDOWNE, THOMAS.—The excellent Historye of Theseus and Ariadne. Wherin is declared her fervent love to hym, and his trayterous dealing towarde her: Written in English meeter in Commendation of all good Women, and to the Infamie of such lyght Huswyves as Phedra the sister of Ariadne was, which fled away with Theseus, her Sisters Husband, and is declared in this History. By Thomas Underdowne.—Imprinted at London by Rycharde Jones, and are to be sold at his Shop, joyning to the South west Doore of Paules Church. 1566. 18 of Januarie. 8vo. B. L. 16 *leaves*.

We have noticed this work on page 74 of this volume; but a complete copy having since fallen in our way, we give a specimen or two of the execution of it: what we have previously said only applies to the preliminary portion, and to the author's bitter and, we may say, unjust attacks upon the female sex. We pass over all that relates to the tale of Pasiphae and the Minotaur; and after Theseus has abandoned Ariadne, she breaks out in the following strain, employing verse that would have done credit to the poetry of a period considerably more advanced:—

“I dyd repayre his crased shyppes,
I dyd him treasure gyve;
I dyd my selfe bequeath to hym,
Still with hym for to lyve:

“I banketted this traytours men,
I vittayled them with store,
I shewed them suche pleasure as
They never had before.

“I dyd my loved countrey lothe,
My parentes I forsooke,
To go with hym unto his land
All paynes I undertooke:

“And he likewyse dyd swere to mee
By goddes and heavens hie,
That he alwayes wolde be my man,
With me to lyve and dye.”

This is considerably better than might have been looked for from the translator of Ovid's “Ibis,” but the subject there was unpromising: he goes on just afterwards in these terms:—

" Amyd a forrest wylde and wyde,
 For beares and wolves a pray,
 He leaveth me asleepe, and he
 Falsely doth goe his waye.

" His trustlesse trueth, his treason tryed,
 His fayth, his falshed founde,
 And I a wofull wretche in care
 As any on the grounde.

" To you, ye goddes, I doe complayne,
 To you this tayle I tell,
 Sith that he hath your names blasphemd,
 That he may hang in hell.

" Revenge my cause, sith none but you
 My whole estate do knowe ;
 That you be goddes and wyll revenge
 To Theseus do showe.

" And you that heere of mee,
 That be of judgement pure,
 Beware to fissue in fancys floud,
 Or els to drowne be sure.

" Beware, be wyse ; example take
 By Ariadnes payne,
 Whiche helpyng hym who helples was,
 She helples doth remayne."

In the last stanza of the poem we are informed that the Gods did take pity upon Ariadne, and translated her to the stars, "where shee shall never die." On the whole, it is a highly creditable performance, and it is remarkable, among pieces of that date, that it is without dedication: Underdowne puts the abridgement of his name, "*Finis. Th. Un.*" at the end. Of course the foundation of the story is in Ovid, but the writer did not merely translate or imitate his original.

UNDERDOWNE, THOMAS. — An Æthiopian Historie: Fyrst written in Greeke by Heliodorus and translated into English by T. U. No lesse witty then pleasant: being newly corrected and augmented, with divers new additions by the same Author &c.—Printed at London for William Cotton &c. 1605. B. L. 4to. 155 *leaves*.

The oldest known edition of this work is dated 1587, 4to.; but it is evident from the preliminary matter that it had been printed earlier.

In his address "to the Reader," preceding his version of Helio-

dorus," Underdowne places the original, in point of example at least, before "Mort Darthure, Arthur of little Britaine, yea, and Amadis of Gaule." Some scraps of verse are inserted, particularly "the song that the Thessalian Virgins sung in honor of Thetis, Peleus, Achilles, and Pyrrhus."

The beginning of Heliodorus's History appears to have been translated into English hexameters by Abraham Fraunce, and printed in 1591. (Vide Warton, *Hist. Engl. Poet.* IV. 230, Edit. 8vo., and Ritson's *Bibl. Poet.* 212.) In 1622 a new translation of the whole of the *Æthiopian History* by W. Barret was published. Nahum Tate completed a version of the four last books in 1686, the six first having been attempted by another hand.

URCHARD, SIR THOMAS.—*Epigrams Divine and Moral.* By Sir Thomas Urchard, Knight.—London, Printed by Bernard Alsop and Thomas Fawcet in the yeare 1641. 4to. 34 *leaves*.

Sir Thomas Urchard, or Urquhart, was by no means an original thinker, but he was a tolerable writer of verses upon the common places of life and manners. In the dedication of the work in our hands to "the Marquis of Hamilton, Earle of Arren and Cambridge," he states that his epigrams were "flashes of wit," but they by no means deserve that character: they are rather solid than flashy, and, in the ordinary sense of the word, they have little or no pretension to be called witty. They show some knowledge of character and shrewdness of observation, but nobody, reading them in our day, would consider them worthy of much admiration on any score. This is the earliest, and indeed the only, impression of them; for, when they appeared again in 1646, they had only a new title-page "for William Leake," into whose hands some remainder copies had devolved. The epigrams are divided into three books, and after the last we read "Here end the first three Bookes of Sir Thomas Urchard's Epigrams," as if it were, at one time, intended to follow on with a fourth book, but that the stationer thought the public would not care for more: he was, like most publishers, a better judge upon such a point than the author. The pieces are much more like aphorisms, and reflections in verse, than epigrams, and they now and then approach to too near a

resemblance to truisms—sedate observations, which no one would think of disputing, if of uttering : the following is one of the happiest, and it is the first “epigram” of Book III.

“No kind of trouble to your selfe procure,
And shun as many crosses as you can :
Stoutly support what you must needs endure,
And with the resolution of a man
Whose spirit is affliction-prooffe, possesse
A joyfull heart in all occurrences.”

The concluding poor line diminishes the effect of all the rest ; and of course in every epigram care should be taken to make the last line sustain and support all that precede it : it ought to be better than the rest, and should finish off the writer’s full meaning. One of Sir Thomas Urchard’s best is headed “Of negative and positive Good :”

“Not onely are they good, who vertuously
Employ their time, now vertue being so rare,
But likewise those whom no necessity,
Nor force can in the meanest vice insnare ;
For sin’s so mainly further’d by the Devill
That ’tis a sort of good to doe no evill.”

We may doubt whether the last line in what succeeds is as it came from the author’s pen : if it did, he allowed himself great license in the rhyme :—

“External comelinesse few have obtain’d
Without their hurt : it never made one chaste,
But many adulterers ; and is sustain’d
By qualities which age and sicknesse waste :
But that whose lustre doth the mind adorne,
Surpasseth farre the beautie of the bodie ;
For that we make our selves : to this wee’re borne :
This onely comes by chance, but that by study.
It is by virtue, then, that wee enjoy
Deservedly the stile of beautifull,
Which neither time nor fortune can destroy ;
And the deformed body a faire soule
From dust to glory everlasting carries,
While vicious soules in handsome bodies perish.”

According to the full-length engraving of Sir Thomas Urchard, which sometimes accompanies the re-issue of his Epigrams in 1646, he was a fine personable man, and apparently not a little vain of the “handsome body” in which his soul was lodged : whatever he may have thought of his figure, he certainly over-estimated the powers of his mind. Each of the three books contains 44 epigrams, and the work is very carelessly printed.

VALENTINE AND ORSON.—Valentine and Orson, the two Sons of the Emperour of Greece. Newly corrected and amended, with new Pictures lively expressing the History.—London Printed by J. R. for T. Passenger, &c. 1688. 4to. B.L. 112 *leaves*.

The “new pictures,” mentioned above, are merely very old woodcuts, as is evident from wear and tear, as well as from worm-holes. On the title-page is one of them, representing Valentine leading Orson prisoner; and on a fly-leaf, preceding it, is another of the exposure of the two infants. At the end is a table of the fifty-two chapters, into which the romance is divided. This is a version different from that printed by Wynkyn de Worde, as far as can be judged from the only fragment remaining, and different also from that printed by W. Copland. The present translation seems to have first appeared in 1637, but by whom it was made we have no information.

VALLANS, WILLIAM.—The Honorable Prentice: or This Taylor is a man. Shewed in the life and death of Sir John Hawkewood, sometime Prentice of London: interlaced with the famous History of the noble Fitzwalter, Lord of Woodham in Essex, and of the poisoning of his faire Daughter: Also the merry customes of Dunmow, where any one may freely have a Gammon of Bacon, that repents not marriage in a yeere and a day. Whereunto is annexed the most lamentable murther of Robert Hall at the High Altar in Westminster Abbey.—Printed at London for Henry Gosson, and are to be sold in Pannier alley. 1615. 4to. B.L. 20 *leaves*.

The only reason for assigning this very rare tract to William Vallans, the author of “A Tale of two Swannes,” 4to. 1590, is that it bears the initials W. V. at the end of the dedication. There was, however, an interval of twenty-five years between the publications, W. V. may mean any body else, and there is not the least connexion or similarity of style. William Vallans was one of our early blank-verse

poets, merited high appreciation, and could never have condescended to the putting together of such a patch-work production as this narrative regarding a renowned tailor, the poisoning of the daughter of Lord Fitzwater, the flitch of Bacon at Dunmow, and the assassination of Hall in Westminster Abbey in the reign of Richard II. The tract under consideration is nearly all prose, and was clearly meant to be popular with the lower orders, while the poem of the "Two Swannes" could never have been intended for perusal by any but more refined understandings. Take, for instance, only such musical lines as these :—

"Then looke how Cynthia with her silver rayes
Exceedes the brightnesse of the lesser starres,
When in her chiefest pompe she hasteth downe
To steale a kiss from drowsie Endymion,
So doe these princes farre excell in state
The Swannes that breede within Europas boundes."

There is nothing very novel in the simile, but there is something very graceful in the language ; and the epithet "drowsie," was at that time a rather bold attempt to introduce variety of measure, by requiring the reader to pronounce two syllables in the time of one, and to carry on the last syllable of "drowsie" to the first syllable of Endymion

The tract before us is dedicated to Robert Valens, and if W. V. had had the same, or so nearly the same, name, he would have been sure to allude to it; and perhaps to claim relationship, if Vallans and Valens had been identical as appellations. What W. V. calls "the famous History of Sir John Hawkewood," commences after a brief "Introduction," but it is nothing more than the old story avowedly derived from Paulus Jovius, upon which Richard Johnson had dwelt in 1592, when, in his "Nine Worthies of London," he represented Hawkewood as thus opening his own story :—

"Who knowes my ofspring doth not know my prime ;
Who knowes my birth, perhaps, will scorne my deedes :
My valour makes my vertue more then slime,
For that survives, though I weare deaths pale weedes.
Ground doth consume the carkes unto dust,
Yet cannot make the valiants armour rust."

Into Hawkewood's adventures in the reign of Edward III. we need not enter ; and the second portion of the tract, which relates to Lord Fitzwater and his fair daughter, is almost equally well known. When speaking of the death of King John, the writer inserts the following note in his margin,—“Of which matter Mr. Michael Draiton and

others have written at large." The most curious and original division relates to the Gammon, or Flitch of Bacon at Dunmow, to which Chaucer refers when he makes his Wife of Bath say,—

"The bacon was not fet for hem, I trowe,
That some men have in Essex at Donmowe."

The information in the tract in our hands professes to be derived from the records of the Priory at Dunmow, showing that the prize had been gained of old by three persons only, viz., Stephen Samuel of Aston, in the 7th year of Edward III.; Richard Wright of Norwich, on 17th August, 23 Henry VI.; and by Thomas le Fuller of Coggeshall, in 2 Henry VIII. What follows is given as the form of the oath to be taken by the claimants before the Prior could deliver to them the flitch (*forsan flesh*, or Germ. *fleisch*) of bacon:—

"The order of the Oath."

"You shall sweare by the custom of confession
If ever you made nuptiall transgression,
Be you, sythe married man or wife,
By house hould brawles or contentious strife,
Or otherwise in bed or at board,
Offend each other in deede or word;
Or since the parish clarke said Amen,
You wisht your selves unmarried agen:
Or in a twelvemoneths time and a day
Repented not in thought any way,
But continued true and just in desire
As when you joind hands in the holy quire.
If to these conditions, without all feare,
Of your owne accord you will freely sweare,
A whole Gammon of Bacon you shall receive,
And beare it hence with love and good leave.
For this is our custome, a[t] Dunmow well knowne:
Though the pleasure be ours, the Bacons your own."

The murder of Thomas Hall took place at the high altar of Westminster Abbey, to which sanctuary he had fled when he had refused to give up the son of the Earl of Dene. There he was slain, and on the authority of Camden's "Remains," which W. V. cites, we are told that the dead body was buried "not far from Chaucer's tombe."

There was what, at first sight, would seem to be a second edition of this tract in 1616; but it was, in fact, merely a re-issue of some copies that remained on hand from the preceding year: the only difference is, that on the title-page of the impression of 1615 Henry Gosson's address in Pannier Alley is given, while in the impression of 1616 it is omitted. The rest does not vary in a single letter. It is somewhat surprising that such a catch-penny publication did not meet with a more speedy sale.

VAUGHAN, ROWLAND.—Most approved and long experienced Water-Workes. Containing the manner of Winter and Summer-drowning of Medow and Pasture, by the advantage of the least River, Brooke, Fount or Water-prill adjacent, &c. As also a demonstration of a Project for the great benefit of the Common-wealth generally, but of Herefordshire especially, &c. By Rowland Vaughan, Esquire.—Imprinted at London by George Eld. 1610. 4to. 70 *leaves*.

The author, a resident in what was called the Golden Vale of Herefordshire, and formerly a captain in the Queen's army in 1588, in this work communicates to the Earl of Pembroke, in the form of a letter, two projects; one for irrigating land, of which he claims to have been the inventor, and the other for establishing an industrious community on his estate, which was surrounded by a numerous and idle population. Both schemes appear to have met with much opposition in his own neighbourhood, and he therefore prays the aid and intervention of persons in power. His singularly written work is ushered in by a long commendatory poem by John Davies, of Hereford, "your poore kinsman, and honorer of true vertue in whome so-ever," and by others of the same kind, but much shorter, by John Strangwage; Rob. Corbet; Henry Fletcher; Richard Harries; Silvanus Davies; Tho. Rant; Oliver Maynson; John Hoskins; and a sonnet by John Davies. The author also prefixed four lines of his own, and added fourteen others at the conclusion; for, in a previous part of his work, he observes, "though I am no poet, yet I can make ballads to the tune of 'Up tayls all;' for Ile lash them, i'faith, with Rimes that shall make it rancle where they fall." A person who subscribes himself Anthony Davies ends the volume by six lines "in praise of the Worke and Author."

It is to be observed, that some copies of this production are without date, and have no folding plates: others have only one plate; but the copy at Bridgewater House has two, explanatory of the author's intentions, one inserted after sign. K 3, and the other after the last leaf. They are both coloured, and from some manuscript corrections made by the author we may infer that it was a presentation copy to Lord Chancellor Ellesmere.

VENNAR, RICHARD.—An Apology written by Richard Vennar of Lincolnes Inne, abusively called Englands Joy. To repress the contagious Ruptures of the infected Multitude, who having diseased stomackes of their owne make the world beleieve they cast up others poyson. And dedicated to the same pur-blinde Multitude, who feede with Spectacles to make their meate seeme bigger. As hoping, not altogether unworthy the perusal of the Noblest Judgements &c.—London Printed by Nicholas Oakes. 1614. 8vo. 29 leaves.

This is an early and remarkable piece of autobiography, and we believe that the volume is entirely unique. Richard Vennar was the author of a dramatic entertainment chiefly consisting, as far as we can judge, of dumb show and exhibition of scenery, which was brought out at the Swan Theatre on the Bankside, in 1603, under the title of “*Englands Joy* :” an outline of it is extant, and it appears that it was a sort of apotheosis of Queen Elizabeth. This piece procured for its author, Vennar, the nick-name of “*Englands Joy*,” as he states on his title-page; but he is not to be confounded with a person of the name of William Fenner, or Fennor, who was a rhyming antagonist of John Taylor the water-poet.

Richard Vennar was, as he informs us, a younger son of John Vennar of Salisbury, a Justice of the Peace, and was baptized by Bishop Jewell, so that he must have been born before 1571. After travelling he became a member of Lincoln’s Inn, but met with many misadventures, one of which was the loss of his patrimony by the production of a forged will in favour of his brother-in-law. It was in his distress for money that he composed “*Englands Joy*,” of which he speaks with regret, as follows :—

“By this I may seeme, like a cunning Oratour, to have produced the weakest imputations first, that this cleering might set the better glosse upon more knowne defects : for who can excuse my publique default of the Swan, where not a collier but cald his deere 12 pence to witness the disaster of the day ? How should I, without blushing, deny the name of *Englands Joy*, who had so many gossips at my Christening ? Surely this divill must be cast out at leasure : you must use some patience to heare, and I rob you of a little more time to deliver the circumstance, which, with indifferency heard, I assure my selfe will prove but a Chimæra, and either appeare but a winde, or Ixions monster at most, part man, part beast.”

However, he does not “deliver the circumstance” attending the

performance, but goes back to his journey to Scotland in 1600, and gives us more than a hint, that was he in some way concerned in the Globe Theatre on the Bankside, then carrying on most successful performances. At this period Shakespeare was in his zenith, and his plays in a course of nightly representation. Vennar, however, speaks somewhat obscurely, and there are various other parts of his memoir that require explanation: he had been imprisoned in the Counter, and obtaining his enlargement he knew not what course to pursue:—

“My minde became diversly distracted with plurallity of purposes, some times carried one way, some times another: the last, that I stood not least upon in resolution, was a second intendment for Scotland; but to this purpose there wanted armes, or rather the sinewes of armes, money. I saw daily offering to the God of pleasure, resident at the Globe on the Bankside, of much more then would have supplied my then want: I noted every man's hand ready to feede the luxury of his eye, that puld downe his hat to stop the sight of his charity: wherefore I concluded to make a friend of Mammon, and to give them sound for words, both being but aire, for which they should give double payment.”

The meaning of which we take to be, that Vennar for a time became a player at the Globe Theatre, but in some inferior capacity; perhaps as a hired man, because we never find his name in any list of the Company. He, also seems to have got up some species of public performance, which was not successful; and here it is that we meet with a very curious passage relating to the comedy of “The Knight of the Burning Pestle,” which shows, what we already know, that it was condemned, and what we do not know, that it was only by one “writer,” for only one is spoken of: Vennar's words are, “For suppose the play was hist, was I the first poet made my clients penitents? Let the *Burning Pestle* bee heard in my cause, which rang so dismally in your eares, and yet *the Writer* in state of grace.”

So that whether Beaumont or Fletcher wrote it, it had done the author no harm in public estimation. However, poor Vennar's performance, whatever it may have been, was condemned, and he was arrested by bailiffs before it was well concluded.

We cannot follow the writer in all his rambling adventures, as ramblingly narrated; but the later portion of his “Apology” is rather too self-eulogistic on the benefits he had conferred upon poor prisoners, having especially interested in their behalf the Countesses of Warwick and Cumberland, as well as sundry Lord Mayors and Aldermen of London. He tells us, moreover, that he had composed “a brief treatise” on the Gunpowder Plot, which has survived (see the next page)—that he was the author of a known broadside on “A Papist Dormant, a Papist Couchant, a Papist Leavant, a Papist Passant, a Papist

Rampant, and a Papist Pendant ;" and under wood-cuts of the King and Queen, on another broadside, he placed the following lines :—

"The God of all eternity
Preserve this Royall Unity,
That they may breath
An everlasting breath,
And those may pine in hell
That seeke their death.
Their States of blisse
Be Brittaines blessed story,
And give their soules
A Crowne of endlesse glory."

Vennar concludes his autobiography, rather arrogantly, by challenging any man "justly to taxe him of sclander, deceipt, fraud or cousenage;" and then leaves "this defence of his life to the able and generous protections" of the impartial: he subscribes his book,

"The wel-wisher and servant of
all vertuous mindes,
"RICHARD VENNAR."

We have only to add that from a passage in William Fenner's "Counter's Commonwealth," 4to. 1617, p. 64, it appears that the author of "Englands Joy" (there named Vennard, as indeed he sometimes himself spelt it) had died in the utmost poverty, in what was called "the Hole" of Wood-street prison.

VENNAR, RICHARD.—The true Testimonie of a faithfull Subject: containing severall exhortations to all estates to continue them in due obedience &c.—Imprinted at London.
n. d. 8vo. 19 leaves.

At the back of the title is pasted an excellent wood-cut of James I., to whom this loyal tract is dedicated by R. V., i. e., Richard Vennar. It has no date, but, as it contains a thanksgiving for the deliverance of the kingdom from the Gunpowder Plot, it no doubt came out very shortly after that discovery. The prose portion of the volume was in a great degree a reprint of what the author had put forth, under nearly the same title, in 1601, and dedicated it to Queen Elizabeth, then calling himself, as afterwards, "Richard Vennard of Lincolne's Inne."

The "Thanksgiving" on the Gunpowder Plot, already mentioned, is in six-line stanzas, and to it succeed a general "Thanksgiving," and a "Prayer" for the King, Queen, and Prince Henry, in the same

form. As no other copy of the work is known to us, and, as it was no doubt privately printed by the author for presents, no printer's nor bookseller's name being found in any part of it, a small portion of the first poem may be given, not at all on the score of its merit, but of its rarity :—

“Rejoyce, O Brittain! Sing and clap thy hands,
For God himselfe doth for thee safely fight :
No foe so great but that thy force withstands,
It is so strengthened by the heavenly might.
The Popes great malice and the Papists pride
Before thy face do fall on every side.

“Now shalt thou heare of nothing but confusion
Upon the head of all thy harmefull foes :
Now shall the traitors find the full conclusion
That in the end of all rebellion growes :
And they shall fret to see their pride puld downe,
Whilst God preserves thy soveraigne and his crown.

“Now shall the Pope with all his practise faile,
The hope of traitors all be overthrowne :
Nor Pope nor traitor now shall none prevaile
To do thee hurt that but defendst thine owne.
Now serve thy God and give him thanks for all,
And keepe thy faith and thou shalt never fall.”

VENUS.—The Scourge of Venus: or The wanton Lady.
With the rare Birth of Adonis. The second Impression,
corrected and enlarged by H. A.—London, Printed by
N. O. and are to bee sold by Robert Wilson, at his Shop
at Graies-Inne new gate. 1614. 8vo. 22 *leaves*.

We never heard of an earlier impression of this disagreeable book (we mean disagreeable on account of the character of its story), although this is called on the title-page “the second impression:” it professes also to have been “corrected and enlarged by H. A,” whoever he may have been. It was certainly reprinted in 1620, and we are there told that it was “written” not by H. A. but “by A. H.” The address “to the Reader” is the same in both impressions, one signed H. A. and the other A. H., and there they do not profess to have written it: they say of the unnamed author, “I have heard ’twas done for his pleasure, without any intent of an impression, but this much I excuse him, that I know not, and commend that which deserveth well.” Again, they elsewhere both tell us, that the poem “was the labour of a man well-deserving.” This man was clearly neither H. A. nor A. H.; but the stationer who published the

edition of 1620, thought it would answer his purpose better to put "written by A. H." on the title-page. We are not aware that either H. A. or A. H. are the initials of any poet of note in the middle of the reign of James I.

The narrative follows the tale as given by Ovid pretty exactly, and it was clearly meant as a sort of introduction to Shakespeare's "Venus and Adonis," giving an account of the birth and origin of the hero. Nothing is softened down or concealed, and the offensive parts of the fable are made prominent, and placed in the strongest light. So objectionable were some stanzas considered, that they were actually omitted in 1620, as too gross to be reprinted, a curious circumstance not hitherto noted : on the contrary, we have seen it stated that "the contents of both editions are exactly the same." This is a mistake, which shows, either that copies of the third impression vary, or that the collation of it with the impression of 1614 was not carefully made. After the address "to the Reader," the subject of the poem is thus awkwardly and familiarly commenced :—

"Whilst that the Sunne was climbing up in haste
To view the world with his ambitious eye,
Faire Myrha, yet alas, more faire then chaste,
Did set her thoughts to descant wantonly :
Nay, most inhumane, worse then bad, or ill,
As in the sequell you may reade at will.

"You that have parents, or that parents be,
Depart a space, and give not eare at all
To the foule tale that here shall uttered be :
Some filthy shame let on all other fall,
If possibly there can be any such
From nature to degenerate so much."

Here the stanza, it will be observed, is the same as that of Shakespeare, but, as may be readily believed, there is little other resemblance between the two poets. We quote also the conclusion :—

"The watry Nymphs this pretty child did take,
And on soft smelling flowers laid him downe,
Of which a curious cradle they did make :
The hearbs perfumed were for more renowne.
The Nymphs this boy affected more and more,
And with his mothers teares stil washt him ore.

"As yeares encrease so beauty doth likewise,
And he's more faire to morrow then to day :
His beauty more and more did still arise,
That envy did delight in him bewray ;
And Venus fell in love with him at last
Who scourg'd him for his mothers lusting past."

The edition of 1620, besides omitting stanzas, makes various verbal alterations, as in the last line, which it gives thus :—

“Who did revenge his mothers lusting past,”

which is not much more intelligible than the original. Sometimes, but not always, the changes are for the better, as where it is said in the impression of 1614—

“This lyon seekes for her the dart did throw,
And quickly lets all the other go.”

This is wrong in measure and meaning, and the edit. 1620 instructs us to read—

“And *quietly* lets all the other go.”

We might illustrate this point by many other instances, but the poem is hardly worth the trouble of correction.

There is no direct allusion to Shakespeare throughout, but in William Barksted's production of an earlier date (1607), but of a similar complexion, “*Mirrha the mother of Adonis, or Lusts Prodegies*,” our great dramatist is mentioned by name ; and we quote the short passage, chiefly because Malone, in citing it (Shakesp. by Boswell, xx. 85) makes more variations from the original than there are lines in the passage : what follows occurs at the very close of Barksted's performance :—

“But stay, my muse ; in thine owne confines keepe
And wage not warre with so deere lov'd a neighbor,
But having sung thy day song, rest and sleepe ;
Preserve thy small fame and his greater favor :
His song was worthie merrit (Shakspeare hee)
Sung the faire blossome, thou the withered tree :
Laurell is due to him ; his art and wit
Hath purchast it : Cypres thy brow will fit.”

Shakespeare in several places uses *meed* for “merit,” and here we see Barksted making “merit” and *meed* synonymous. We give the title of “*Mirrha the Mother of Adonis*” at length, because it shows that Lewis Machin's *Eclogues*, which are spoken of in Lowndes (Bibl. Man. 1861, p. 1438) as a separate publication, were only a supplement to Barksted's poem, in order to swell the volume :—

“*Mirrha the Mother of Adonis : or Lustes Prodegies*. By William Barksted. Horace. *Nansicetur enim pretium, nomenque Poetæ*. Whereunto are added certain Eclogs by L. M.—London printed by E. A. for John Bache, and are to be sold at his shop in the Popes-head Palace, nere the Royall Exchange. 1607.”

The name of Lewis Machin is appended at length to the *Eclogues* ;

but they have little or no merit of any kind, and the allusions, personal and political, are often not intelligible. Barksted, as is well known, was an actor, and played in Ben Jonson's "*Epicœne*," and he may have sustained a part in Lewis Machin's comedy "*The Dumb Knight*," which was printed in 1608. In 1615 Barksted was one of Alleyn's Company (*Memoirs of Edw. Alleyn*, 1841, p. 130).

VICARS, JOHN.—Babels Balm or the Honey-combe of Romes Religion. With a neate draining and straining out of the rammish Honey thereof. Sung in tenne most elegant Elegies in Latine by that most worthy Christian Satyrist Master George Good-winne, and translated into tenne English Satyres by the Muses most unworthy Eccho, John Vicars.—Imprinted at London by George Purslowe &c. 1624. 4to. 65 *leaves*.

On the fly-leaf of this tract the first Earl has written in his copy—

“J. Bridgewater ex dono Jo : Vicars ;”

and to his Lordship the translation is dedicated in two pages of verse, in which the late Lord Chancellor Ellesmere is styled—

———“our Nestour, your Progenitour,
Englands grave Cato, prudent Senatour,
Fraught with faire Vertue, and from Vice most free.”

A short address to the Reader is succeeded by Goodwin's dedication of his original work to Sir Robert Naunton, by an acrostic by Vicars upon Goodwin, and a violently abusive poem, thus headed: “To the most discourteous Momish Catholike, whose greatest grace is a graceles gracious kisse at his unholy Fathers great Toe, Greeting.” Thomas Salisbury, Bach. in Divinity, subscribes some commendatory lines, to which are added, “The Argument of the Poeme, and the contents of the ten Satires.” At the end of them is “a Corollarie to the Premises,” and six lines “upon this Bee-hive or Honeycombe.”

Vicars was married, for the second time, to Susan Martin, on 2nd April, 1617, having buried his first wife Edith, and child, in the preceding year. In the register of St. Bartholomew the Less he is termed “Schoolmaster,” and his son Robert was baptized there on 22nd June, 1616.

VICARS, JOHN.—All the memorable and wonder-strikinge Parliamentary Mercies effected for, and afforded unto this our English Nation within this space of lesse then 2 Yeares past A°. 1641 and 1642.—Are to be sould by Thomas Jenner in his shop at the old Exchange. 4to. 9 leaves.

The above is an engraved title-page, supported by half-lengths of Time and Truth, and beneath them, in the centre, Envy eating a heart : two texts from Isaiah are on scrolls under Time and Truth, and a third from Revelations, under Envy. The plates, exclusive of the title-page, are eight in number, each containing two representations of some public transaction, with engraved explanations. 1. The Archbishop of St. Andrew's assaulted in his pulpit. 2. The Apprentices attacking Lambeth Palace. 3. The beheading of Lord Strafford. 4. The flight of Sir F. Windebank, Sir John Finch, Lord Digby, Jermyn, &c. 5. Souldiers destroying Altars, pictures, &c. 6. English and Scots Armies embracing. 7. Ministers and people taking the Protestation. 8. Burton, Bastwick and Prynne entering London in triumph. 9. The High Commission Court and Star Chamber voted down. 10. The Queen Mother and Capuchin Friars embarking for France. 11. Imprisonment of the Bishops in the Tower. 12. Disarming Popish Recusants. 13. Train-bands guarding the Lords and Commons to Parliament. 14. The inhabitants of Buckinghamshire riding to Parliament with the Protestation. 15. The House of Commons considering the anonymous letter to Pym. 16. Colonel Lunsford and Cavaliers assaulting the Londoners at Westminster Hall.

VICARS, JOHN.—Prodigies and Apparitions, or England's Warning Pieces. Being a seasonable Description by lively figures and apt illustrations of many remarkable and prodigious forerunners and apparent Predictions of God's Wrath against England, if not timely prevented by true Repentance. Written by J. V.—Are to bee sould by Tho. Bates &c. 8vo. n. d. 29 leaves.

The title is engraved upon a drapery, supported by a child with two heads, and representing, in the back-ground, various prodigies in the

air and on the earth. There are six other plates, devoted to separate "emblems," or "warning-pieces" to England of approaching destruction for her sins. One of these (the second) represents a child with "two distinct heads, two hearts, two arms, and the stump of a third growing out from the back," which had been "shewn to King Charles and the Queen, Anno. Dom: 1633." At the back are the following lines by Vicars, which show his fanatical ingenuity in applying this abortion to the circumstances of the times:—

"Behold, good Reader, here a monstrous birth,
To damp thy sinnes delight, and marre such mirth:
A man-childe born in most prodigious sort,
Which for undoubted truth thou mayst report.
Two distinct heads it had, and eke two hearts,
Two arms, whence grew a stump: in other parts
Like other children. What may this portend?
Sure, monstrous plagues doe monstrous sinnes attend!
The sinnes of Heads, in government abus'd;
The sinnes of Hearts, opinions false infus'd,
And broacht abroad to raise up foes and factions,
And Arms and Armies to confound with fractions:
Disjoynted States (like stump-like Ireland)
Whiles brothers thus 'gainst brothers lift their hand.
This (surely) God seemes hereby to foretell,
That having plagues must hideous Sinnes expell."

In the last line for "having" we surely ought to read *heavy*. Each plate has verses of the same description annexed to it, but the main body of the tract is prose. Near the end the author speaks of "this instant year, 1643," which was no doubt the date of publication, although none appears on the title-page.

VICARS, JOHN.—A Sight of the Transactions of these latter yeares. Emblemized with engraven plats, which men may read without spectacles.—Are to be sould by Thomas Jenner in his shop at the old Exchange. 4to. n.d. 15 leaves.

The engraved title to this production is from the same plate as the preceding, with the exception that the original words have been abraded, and others substituted as above. Eight of the plates are also the same, though not inserted in the same order, and three others are added, each containing two subjects, viz. 1. The pulling down of Cheapside Cross, the 2nd of May, 1643. 2. The burning of the Book of Sports and Pastimes, the 10th of May, 1643. 3. Burning

papistical books, crucifixes, pictures, &c. in Somerset House and St. James Palace, the 23rd of May, 1643. 4. The Hanging of Challener and Tomkins in May, 1643. 5. The beheading of Sir A. Carew, Sir J. Hotham, Captain Hotham, and Archbishop Laud, in 1645. 6. The breaking of the Great Seal, the 11th of August, 1646.

The plates are accompanied by prose details and explanations, bringing down the events to the 11th of August, 1646, and at the conclusion are the words, "Collected by John Vicars." Vicars had the presumption, in 1632, to publish a translation of the *Æneid* — a ludicrous mixture of bombast, barbarism and bathos.

VIENNA.—Vienna. Noe Art can cure this hart. Where in is storied the valorous atchievements, famous triumphs, constant love, great miseries, and finall happines of the well deserving, truly noble and most valiant K^t. S^r. Paris of Vienna, and the most admired amiable Princess the faire Vienna.—London Printed for Richard Hawkins &c. n. d. 4to. 95 *leaves*.

On some copies of this production the date of 1650 is found, but the present edition is, perhaps, earlier. Opposite to an engraved title-page, by Gifford, are some explanatory verses, and others in commendation of the author (for it is spoken of by him and his friends as an original work) are prefixed. The only writer of note who lends his praise is Thomas Heywood, the dramatist.

A translation of the original romance came from the press of Caxton in 1485, and it formed the subject of a play acted before Queen Elizabeth by the children of Westminster on Shrove Tuesday, 1571. (Vide Hist. Engl. Dram. Poetry, I. 197.) Dr. Dibdin (Typ. Ant. I. 261) informs us that "the original is of Provençal growth, and was translated into French by Pierre de la Sippade." It is singular, as we learn on the same authority, that Caxton's impression, which purports to be "translated out of French into English," should be of an earlier date than any known foreign edition.

VINEGAR AND MUSTARD.—Vinegar and Mustard: or Wormwood-Lectures for every Day in the Week. Being exer-

cised and delivered in severall Parishes both of Town and City, on several dayes.

A dish of tongues here's for a feast,
Sowre sawce for sweet meat is the best.

Taken Verbatim in short-writing by J. W.—London Printed for Will. Whitwood, at the Golden Bell in Duck-Lane. 1673. 8vo. 12 leaves.

On the title-page is a woodcut (see Roxburghe Ballads, 4to. 1847, p. 89) representing a husband returning home to his shop after a debauch, with a jug in his hand, but refused admittance by his angry wife. It is a mere chap-book, and we may reasonably believe that it was originally published considerably anterior to the date it bears: if a small tract were popular, it was sure to be reprinted, but in very many instances the ancient editions have been lost. One proof of the contrary however is now before us, in a piece entitled "The Anatomie of Pope Ioane," which was first printed by Richard Field in 1591, 4to. and was reprinted by him in 12mo. as long afterwards as 1624, with the addition of the initials of the supposed author—"Written by I. M."—possibly Jervis Markham.

"Vinegar and Mustard" consists of curtain lectures by wives to their husbands, with such "answers" as the husbands were able to make: neither the charges nor the replies are at all times very delicate or refined, whether as regards dirt or decency. They are calculated for every day in the week, and chiefly relate to the class of society forming the usual purchasers of such commodities. "Fridayes Lecture" is different from the others, and consists of a scolding match between "bold Bettris" and "Welsh Guentlin," two market women, who, after abusing each other very roundly and coarsely, agree to make up their differences over "half a dozen of ale" at the Fox public-house. This is entirely prose, but in other cases the wife's accusation is in prose, and the husband's defence in verse. There is a good deal of humour in some of the dialogues, and the following stanzas are at the back of the title-page:—

"The Book to the Reader or Hearer.

"Tis no Tub Lecture which I teach,
But Ile tell you what some women preach;
then, pray come near and hear me.
I am black ink and paper white;
Although I bark, I will not bite:
therefore, you need not feare me.

"No modest woman I envy,
Because I love them heartily,
and prize them more than gold.
None will exceptions take at me,
But such as think they gauled be,
and that's, I'm sure, a Scold."

Here we see the old use of the word "envy" in the sense of *hate*, so common in the time of Shakespeare; and in the first husband's answer we meet with "warned" in the sense of *summoned* (Jul. Cæsar, A. v. sc. 1, &c.) In his "Tale of Melibœus," Chaucer always uses "warn" as the synonyme of *summon* :—

"Know, I am going to the Hall,
Where we this day Master and Wardens chuse :
I, being warn'd, must not refuse."

In the second husband's Answer we have an account of the attire of a smart innkeeper's wife :—

"You have good gowns unto your back,
and Wastcoats are not base ;
Kirtles and scarlet Petticoats,
with silk and golden lace ;
Your Beaver-hat, lac'd Handkerchiefs,
and yet you call me goose," &c.

The "Thursdayer Lecture" contains a droll, and very characteristic, speech by a wife who was a puritan, to her husband "who would not be edified by her," where, among other things, she says—"You (forsooth) will go no where to be edified, but to your steeple-houses, upon your heathenish daies, there where they teach nothing almost but the language of the Beast," &c.

Among the local allusions, &c. we have a reference to Turnmill or Turnbull Street, Clerkenwell, to the pond which formerly existed in Smithfield, to Billingsgate market and its bell, to the custom of allowing women confined in Newgate to beg at the grated window, &c. We may, perhaps, conclude that the chap-book was first printed anterior to the Civil Wars, and that the initials J. W., on the title-page, were those of one of the numerous and prolific pamphleteers of that period : it is just in the style of Price, Guy, or Parker.

VIRGINIA.—A true Relation of such occurrences and accidents of noate as hath hapned in Virginia since the first planting of that Collony, which is now resident in the South part thereof, till the last returne from thence. Written

by Captaine Smith one of the said Collony, to a worshipfull friend of his in England.—London Printed for John Tappe, and are to bee solde at the Greyhound in Paules Church-yard, by W. W. 1608. 4to. B. L. 19 *leaves*.

This copy consists in fact of twenty leaves, the fly-leaf before the title-page being marked sign. A., and the first leaf after the title-page A 3. On the title-page is a wood-cut of a ship in full sail.

There are differences between this copy and that in the Grenville Library: in the first place, it is avowedly on the title-page the work of Capt. Smith, and not of "Thomas Watson, Gent.:" then, there is no preliminary address to the reader and no map. Yet this copy is evidently complete, and the signatures (from A to E 4) quite regular. The name of Watson nowhere appears in it, and throughout it is written in the first person, but not subscribed by any body: there is also no date nor place at the end. In the whole it includes the incidents of about a year; for in the opening the writer of the letter speaks of 26th April, when they set sail for Dominica from the Canaries, and on sign. E. he mentions the unexpected return of Capt. Nelson to the fort on 20th April: in neither instance is the year given, but it was probably 1607.

It is useless to enter into any of the events detailed, since they are very numerous and crowded into a small compass: the most important are the hanging of Capt. Kendall for plotting against the Colony, and the capture and subsequent liberation of Capt. Smith by the Indians, when they had him alone and completely at their mercy. There is little interest in any part of the narrative, which is somewhat hastily and confusedly put together. Notwithstanding what is said in the address before the Grenville exemplar, we believe that Watson was the real author of the tract, though Capt. Smith's more popular name was used in the copy before us.

VIRGINIA.—A Good Speed to Virginia. Esay. 42. 4. He shall not faile nor be discouraged, &c.—London Printed by Felix Kyngston for William Welbie, and are to be sold at his shop at the signe of the Greyhound in Pauls Church-yard. 1609. 4to. B. L. 15 *leaves*.

This is an able pamphlet of considerable rarity, published for the purpose of encouraging a spirit of adventure for the settlement of Virginia: views of worldly policy and of religious duty are judiciously mixed up together, so as to secure the good opinion of various classes. The main drift is however pious, urging the duty of an expedition to North America, on the score of the advantage that would accrue to the poor savages by being brought into the Christian communion. The necessity of relieving Great Britain of surplus population, and the prospect of wealth and happiness to the undertakers are also very strongly pointed out. A new enterprise of the kind was at that time in hand.

"The Epistle Dedicatorie" to the Lords, Knights, Merchants and Gentlemen "Adventurers for the plantation of Virginia" is subscribed R. G., and is dated "From mine house at the Northend of Sithes lane, London, April 28, *Anno* 1609."

The body of the work starts, like a Sermon, with a long text from Joshua 17. 14, and a parallel is kept up throughout between the children of Joseph, and the people of England seeking out new places of settlement. Columbus and his discovery are thus mentioned early in the tract:—"Christopher Columbus made proffer to the Kings of England, Portugall and Spaine, to invest them with the most precious and richest veynes of the whole earth, never known before; but this offer was not only rejected, but the man himself, who deserves ever to be renowned, was (of us English especially) scorned and accounted for an idle Novelist. Some thinke it was because of his poore apparell and simple lookes, but surely it is rather to be imputed to the improvidency and imprudencie of our Nation, which hath alwayes bred such diffidence in us, that we conceit no new report, bee it never so likely, nor beleieve anything, be it never so probable, before we see the effects."

The writer, among other things, maintains the right to dispossess the savages, not only because it is for their own good, but because they have no fixed possession and residence, and because they had in fact invited a settlement on their shores.

In the course of his argument R. G. several times refers to the book called "*Nova Britannia*, offering most excellent Fruites by Planting in Virginia," which had just been published, like this, with the date of 1609: it seems not unlikely that it was by the same author. From his closing sentence we learn that he was not in a condition to aid the undertaking either in purse or person: "And thus far have I pre-

sumed in my love to the Adventurers, and liking to the enterprise . . . sorrowing with my selfe, that I am not able, neither in person nor purse, to be a partaker in the businesse."

The copy of the tract we have used is especially valuable, from the circumstance that it once belonged to Sir Walter Raleigh, whose autograph it bears, with the addition of "Turr. Lond.", indicating his place of confinement.

Some early owner, not knowing the interest of Sir Walter Raleigh's signature, has endeavoured to erase it, and has partially succeeded; but enough is fortunately still left to ascertain the fact. It has been suggested that the production may have come from the pen of Sir Walter himself, and the last sentence it contains, coupled with the character and excellence of the arguments, may appear to support such a notion; but if it had been so, there seems no sufficient reason for withholding his name from a tract which must have been acceptable both to the King and Court.

✓ VOX GRACULI.—Vox Graculi, or Jacke Dawes Prognostication. No lesse wittily, then wondrously rectified, for the Elevation of all Vanity, Villany, Sinne, and Surquedrie sublimate, keeping quarter in the Courts, Cities and Countries of all Christendome: For the yeere 1623. *Sæpe malum hoc vobis prædixit ab æthere Cornix*.—Published by Authority. 4to. 39 leaves.

✓ A woodcut of a Jackdaw sitting at a desk writing, with books and instruments, occupies so much room on the title-page, that if there were (as is most probable) any printer's or stationer's name at the bottom, it has been entirely cut away.

Thomas Dekker wrote various pieces of this sort, particularly his "Raven's Almanac" in 1609 (see Vol. I. p. 207), and he was so popular an author that he had many imitators. One of the imitations was "The Owle's Almanacke" in 1618, and another the work before us, the dedication of which is subscribed, not T. D., but J. D., possibly intended to be mistaken for T. D., (Thomas Dekker), and thus an additional number of purchasers secured for what in most respects is an inferior composition.

In all publications of this class we find something to illustrate the manners and peculiarities of the time, and the one before us cannot be said to be deficient, but the information is given without much point: as for instance, where J. D. speaks of the versifiers of his day, and calls them "vertues crutches, who keepe life in the dying world," he enters into no particulars. Of players he remarks:—

"I should heere vnlock the casket of my knowledge (hauing well nie forgot) and lay open some rarities concerning Players; but because the Common-wealth affords them not their due desert, and for they are men of some *parts*, and live not like lazy drones, but are still in *action*, I am content silently to referre them to three sublunary felicities, which are these: a *faire day*, a *good Play*, and a gallant *Audience*, and so let them shift for their lives."

Elsewhere the author mentions the Globe, Fortune, Phœnix, Bull and Curtain theatres, the latter as even then in use, although it had been condemned to be pulled down many years before.

Every notice of Robin Hood is interesting, and the eye no sooner catches his name on a page, than we are curious to learn to what purpose it is applied: here it comes in illustration of the proverb "Hobson's choice—that or none," which in the tract under consideration is represented as "Robin-Hood's choyse—*either this or nothing*." Such we believe to have been the true original reading, and that in some way "Robin Hood" has been corrupted to *Hobson*. At all events, "Robin-Hood's choice" supplies an intelligible meaning, while "Hobson's choice" requires an explanation which has not yet been satisfactorily found for it. There is certainly no passage in "The pleasant Conceits of Old Hobson," 1607, that furnishes it: there probably was an earlier edition, now lost, because we find some of the "pleasant conceits" worked by Thomas Heywood into his Play, "If you know not me, you know nobody," Part II. 1606, 4to.

WALTER, WILLIAM.—The spectacle of louers. Here after foloweth a lytell contrauers dyalogue bytwene loue and counsell with many goodly argumentes of good women and bad, very compendyoues to all estates, newly compyled by William Walter seruaunt vnto Syr Henry Marnaye, Knyght, Chauncelour of the Duchye of Lancastre. [Colophon.]—Imprynted at London in Fletestrete at the sygne of the Sonne by me Wynkyn de Worde. 4to.

After an introduction, in which the writer professes to have overheard the discussion, on the subject of love, between a desperate *Amator* (so he is called) and a sage *Consultor*, we arrive at the speeches; and although the tract is said to have been "compyled by William Walter," we may pretty safely conclude that it was a translation. The harangues are decidedly too long, with very little spirit derived from the enlivening subject. The following is a small part of one of Consultor's addresses:—

"What is beaute but a floure vanysshynge,
The carnall felycyte, the infeccyon of the eye,
The deceyuyng of the mynde of men so conceytynge,
A frayle pleasure, full of trechery?
There as it is taken it deceyueth kyndly:
Beaute and wysedome seldome doth agre;
It causeth them unstable and inconstant for to be. * * *

"Full harde it is to fynde a woman stedfast,
For yf one eye wepe, the other dothe contrary:
Theyr trouthe and faythe but a small whyle dothe last;
Theyr pleasure and lust is harde to satysfye.
In wrathe and malyce they be contynually:
Trewthe, shame, ne love can not theym refrayne,
Theyr synguler pleasure but that they wyll optayne."

Consultor can allow no merit of any sort to the ladies, and he afterwards asserts:—

"Women can loke on men with face double,
For in theyr hertes they be full varyable:
Theyr fayned loue hath put many men to trouble,
Whiche haue supposed theym to be ferme and stable,
By blandysshyng wordes theyr bayte detestable.
Lyke the Scorpyon that sheweth the face smyllynge,
And with the tayle sodeynly dothe styng."

Amator says comparatively little, and we may well imagine that such warnings were entirely thrown away upon him. As a bachelor, he does not seem to have known much about the usual period of

gestation with women, or the practice has been entirely altered since, for he says—

“Ten monethes women with theyr chyldren go,
And of theyr bodyes that tyme be they nourysshed.”

Perhaps he fancied that, if he married, a family would not be formed quite so soon as by the modern practice. Amator is left to his fate, and the author apologises for his ill opinion of and attacks upon women, while Robert Coplande adds an anvoy, quoted by Dibdin, and converted into nonsense by misprinting “Endever thy selfe” *And ever thy selfe* (Typ. Ant. II. 337). Ritson makes a strange blunder (Bibl. Poet. 108), when he splits this single small poem into two separate works, calling one “A lytell contravers,” &c., and the other “The spectacle of louers.” We need scarcely wonder that Lowndes (B. M. edit. 1864, p. 2826) took his word for it, but he made the blunder more obvious by placing “The spectacle of lovers” at the commencement of W. Walter’s works, and the “Lytille contravers” at the end of it. We ought to have mentioned, this Vol. p. 378, that the translation of “Guistard and Sismond” by William Walter, was originally printed by Wynkyn de Worde.

WARNER, WILLIAM.—The first and second parts of Albions England. The former revised and corrected, and the latter newly continued and added. Containing an Historicall Map of the same Island: prosecuted from the lives Actes and Labors of Saturne, Jupiter, Hercules and Æneas, &c. With historicall Intermixtures, Invention and Varietie: profitably, briefly and pleasantly performed in Verse and Prose by William Warner.—Imprinted at London by Thomas Orwin, for Thomas Cadman, dwelling at the great North-doore of Sainct Paules Church at the signe of the Bible. 1589. 4to. B. L. 90 *leaves*.

The first edition of this important and amusing historical work was published in 1586, when it was printed by R. Robinson for Thomas Cadman: this is the second impression by a different printer for the same bookseller. With regard to the first edition, we meet with the following remarkable, and, we think, unquoted entry in the Registers of the Stationers’ Company, dated 1586:—

"Whereas the Wardens on Monday, the 17th day of October 1586, upon serche of Roger Warde's house, dyd fynd there in printinge a booke in verse intytled Englandes albion, being in English and not aucthorised to be printed, which he had been forbidden to prynte, as well by the L. Archb. of Canterbury, as well as by the Wardens at his owne house. Item, they found there in printinge the grammar in 8vo. belonginge to the priviledge of Mr. F. Flower &c. And for as much as all this he hath done contrarye to the late decrees of the honorable court of Starre chamber, the said Wardens seised three heapes of the said Englandes albyon, and the first leafe of the grammar in 8vo. and three presses and diverse other parcelles of printinge stuffe, by vertue of the said decrees, and accordingly brought them to the Stationers' halle. Whereupon it is now concluded and ordered, accordinge to the said decrees, that the said presses and pryntyng stuffe shalbe made unservyceable, defaced, and used in all pointes accordinge to the tenor of the decrees aforesaid."

It does not appear here precisely, whether the fault was in Warner's book, or in Warde's printing of it, unless we are to conclude (as is by no means impossible) that the Archbishop of Canterbury had forbidden "Albion's England" on account of the questionable, or objectionable nature of some part of its contents. What the cause might be we are without information, but we can readily imagine that offence may have been taken at various portions of the somewhat eccentric production. The edition before us, of 1589, concludes with "Chap. XXXIII.," ending with the following harsh and obscure lines, where Queen Elizabeth is called Pandora, and where "an ocean" of matter seems proposed to be entered upon in a subsequent impression of the work:—

"Then luckiest of the Planets were predominant, say we,
When this bed-match either heire that bloud-mart did agree,
When Seventh begot the Eight, and Eight the first and last for like
Our now Pandora, ere whose raigne our humbled sayles we strike.
For at her Grandsier reare we up our Colome plaine and poore,
Not writing as did Hercules on his—Beyond no more:
For he lackt search, our Muse lackes skill; an Ocean is in store.
It onelie rests we borrow leave in brevitie to say
Somewhat fore-said, not fullie said, and then is holiday."

Even in 1592, the date of the third edition of Warner's "Albion's England," there must have been some hitch as to the continuation of the subject: it there professes to be in 44 chapters, divided into nine books, but, singularly enough, Book IX. contains no more than the following enigmatical lines, under the heading of Chap. XLIIII.:—

"Elizabeth by Peace by Warre, for Majestie for Milde
Inriched, Feared, Honor'd, Lov'd, But (loe) unreconcilde,
The Muses Check my sawsie Pen for enterprising her
In duly praising whom themselves, even Artes themselves might err.
Phœbus, I am not Phaeton, presumptuously to aske
What, shuldst thou give I could not gide: gide, give not me thy Task:
For, as thou art Apollo too, our mightie Subject threats
A *non plus* to thy double Power.

Vel volo, vel vellem."

This is succeeded immediately by the word *Finis*, and why the writer had arrived at a *non plus* is not explained. In 1602 (there was an intermediate impression in 1597) the bulk of the work had been swelled to 79 chapters, contained in 13 books, and the last lines of "Book XIII." are these :—

"Nor perpetuities my Muse can hope, unlesse in this,
That thy great name, Elizabeth, herein remembred is.
May Muse, arte-graced more then mine, in numbers like supply
What in thine Highnes praise my pen, too poore, hath passed by :
A larger field, a subject more illustrious none can aske
Than with thy scepter and thy selfe his Poesie to taske.
Thy peoples Prolocutor be my prayer, and I pray
That us thy blessed life and raigne long blesse, as at this day."

It seems certain that, at no date, could offence have been taken for any deficiency in Warner's poem of flattery to the Queen. The main features of the production are historical, but into these we need not enter; and Warner makes frequent efforts to lighten his grave subject, and his ponderous style, by episodes, anecdotes and allusions, sometimes not very well adapted to the place where they are found. For instance, we should not have looked here for the following concentrated versification of a tale, we apprehend, anterior even to Boccacio :—

"It was at midnight when a Nonne, in travell of a childe,
Was checked of her fellow Nonnes for being so defilde :
The Lady Prioressse heard a stirre, and starting out of bed,
Did taunt the Novasse bitterly, who, lifting up her head,
Sayd, "Madame, mend your hood;" for why so hastely she rose,
That on her head, mistooke for hood, she donde a Canon's hose."

The author indulges also in freaks of versification: his triplets are unusually frequent, and in one place (B. VII. ch. 37) he has four-and-twenty successive lines with the same rhyme. This, we own, is rather wearisome, but on the whole his performance is both amusing and informing. The versification is fourteen-syllable lines throughout.

"A Continuance of Albions England, by the first Author W. W.," came out in 1606, "imprinted by Felix Kyngston for George Potter." It is dedicated to Sir Edward Coke, while he was Chief Justice of the Common Pleas: it consists of a 14th, 15th, and 16th book, in the same measure and manner as the preceding portions. At the close Warner calls upon King James to complete his undertaking by worthily treating the reign of Queen Elizabeth, whose acts were "pen-work for a King." The most remarkable portion of this "Continuance" is a preliminary address "To the Reader" in short lines, where the author refers to Chaucer, Spenser and Stow—to the tomb

built by Brigham in 1556 for the first, to the accidental interment of the second in 1599, and to the starvation of the last in 1605 :—

“ The Musists, though themselves they please,
 Their dotage els finds meede nor ease :
 Vouch't Spencer, in that rank preferd,
Per accidens only interr'd
 Nigh venerable Chaucer, lost
 Had not kinde Brigham reard him cost ;
 Found next the doore, church-outed neere,
 And yet a Knight, Arch-lauriat heere.
 Adde Stows late antiquarious pen,
 That annald for ungratefull men :
 Next, Chronicler, omit it not
 His licenc't basons little got ;
 Liv'd poorely where he trophies gave,
 Lies poorely there in notelesse grave.”

This is very just and highly interesting : the last six lines refer to the licence given to old Stow to place basons in different streets, to collect alms from the city he had illustrated by his famous “ Survey ” seven or eight years before. Warner himself died suddenly in his bed at Amwell, and the event was commemorated in the Register by the vicar, under the date of 1608-9.

Considering the personal particulars to be gleaned from his “ Albion's England,” it would be singular to find so many blunders regarding his history, if we did not know how little critics generally read even of the works of an author whose biography they are writing. Anthony Wood supposes Warner to have been born in Warwickshire (Ath. Oxon. edit. Bliss, i. 765), and A. Chalmers asserts (Biogr. Dict. Vol. xxxi. p. 164) that he was a native of Oxfordshire ; when Warner himself (whose word ought to be accepted) informs us in ch. 62 that he “ first breathed the air in London : ” from ch. 66 we learn that he began to live in the same year that Elizabeth began to reign : this, too, is a point not hitherto ascertained, and he was therefore only fifty when he died. As to his family, among other matters, he informs us, several times over, that his father had travelled in Muscovy, and had made discoveries that ought to have been remembered and rewarded. Warner also mentions having seen a traitor executed in Essex, who had pretended to be Edward VI.

Warner was praised by Nash for his “ Albion's England ” in the year after it first appeared : and he himself mentions his “ Pan his Syrinx,” which originally came out about 1584 (although no such edition is now known), and was reprinted, “ newly perused and amended,” in 1597. (Warton H. E. P. iv. 303, edit. 8vo.)

WARREN, ARTHUR.—The Poore Mans passions and Poverties Patience. Written by Arthur Warren. Anno. Dom. 1605.—At London, Printed by J. R. for R. B. and are to be sold in Paules Church-yard at the signe of the Sun. 4to. 40 *leaves*.

The title truly tells the nature and character of what follows it. Arthur Warren was, at the time he wrote, a prisoner for debt, and he has composed 260 stanzas full of complaints against his poverty, and assertions of the patience with which he bears it. He dedicates the whole, in four six-line stanzas (the form he adopts throughout) "to his kindest favourer, Maister Robert Quarne," and divides the whole of his production into two portions, one called "The Poor Man's Passions," and the other "Poverty's Patience:" from the latter we select two stanzas, perhaps better than the general run of the lines, which are sometimes crabbed, and not unfrequently conceited:—

"A little Cottage, common cloth, short meales,
Is safest seate, best rayment, surest health,
Not chargeably impayring Publique weales,
And seldom damnify mans private wealth:
It's sumptuous lodge, rich vesture, daintie fare
That robbe the purse, and make Revenues bare.

"Double and treble Chimneis mounting faire
Observe the single Hospitality;
All spent to build and buildings to repayre,
Which should support oppressed misery.
Great halls, large tables, gold plate, little meate
Feed but the eye, while mouth hath nought to eate."

In this way "the poor man" goes on grumbling and grudging that he is not as rich as some "rascals" whom he could, but does not, name. The piece is singularly deficient in any illustration of manners, and not an incident is employed to vary the monotony. At the same time, it is impossible not to feel some compassion for the sufferer, who seems at one time of his life to have been in much better circumstances. There are five or six known copies of his work.

WARREN, WILLIAM.—A pleasant new Fancie of a fondlings device, Intitled and cald The Nurcerie of names. Wherein is presented (to the order of our Alphabet) the brandishing brightnes of our English Gentlewomen.

Contrived and written in this last time of vacation, and now first published and committed to printing, this present month of mery May. By Guillam de Warrino.—Imprinted at London by Richard Jhones, dwelling over against the signe of the Faulcon, neere Holburne Bridge. 1581. 4to. B. L.

Only two copies of this singular production are known, and one of them went successively through the hands of Steevens, the Duke of Roxburghe, and Perry: the second is in a private collection. The first was that used by Ritson (*Bibl. Poet.* 386), who, in merely giving the title, makes several noticeable variations from the original: of the second we have availed ourselves, and find the two first pages occupied by Latin and Greek verses, which are followed by "The Proceme to the Gentlemen Readers," subscribed "W. Warren, Gent." Here he claims that the present is his first effort; so that, if it be true, he can hardly have been the same W. Warren for whom Richard Jones, on November 7th, 1579, entered at Stationers' Hall "A pithie and pleasaunt discourse, dialogue wise, betwene a welthie citizen and a miserable soldier, briefelye touching the commodyties and discommodyties bothe of warre and peace." If they were distinct writers, Richard Jones was the publisher for both, and with an interval of only two years. Of the "pithie and pleasaunt discourse" we know no more than the Register informs us (*Extracts* ii. 73); and William Warren's "Nursery of Names" seems to have been written mainly to pay some extravagant compliments to Queen Elizabeth.

He takes the names of ladies alphabetically, from Anne to Ursula; and when he arrives at Elizabeth he falls into the subsequent rapture, printing the name in capitals:—

"ELIZABETH a noble dame,
a damsell faire and bright;
A dearlyng in our yearthly eyes
bereaves their honour quight!
A jewell rare, a gemme of golde,
a goddesse made of newe;
A Sydus, or celestiall starre,
that boastes of heavenly hewe!
A comete cleare, a Phoenix faire,
extracte of Venus race,
Descended from the line of love
to match Lucinas face!"

When, however, he speaks of the beauty of her figure, which he does at some length, he falls rather into an indecorous bathos:—

"Her waste have nothing wast or vaine,
 or wantes that might prevaile,
 But, fit and rounde on every side,
 agrees from toppe to taile."

Afterwards he partially recovers his former extravagant flight, and continues thus:—

"If all the floating seas were incke,
 if paper all the lande ;
 If trees were pennes, and Muses myne
 would take the taske in hande,
 The seas would ebbe their incke awaie,
 the land be woarne out,
 The trees be turned into stubbes,
 and pennes obtrite their smowte ;
 The Muses braines would breake their wittes
 before they could descrie
 The grace that in her comely corps
 and seemely shape doe lye."

Here for "Muses myne" we ought probably to read "Muses nine," and Warren's mythological allusions are, in the fashion of the time, pedantically numerous. The names upon which he dwells, besides that of the Queen, are not always among the most poetical: they are Anne, Bridget, Clare, Doritha, Francisca, Grace, Honour, Jane, Catherine, Luce, Margaret, Olyffe, Phrisewit, Rose, Susanna, Thomasin and Ursula. His motive for choosing some of them was doubtless personal. We ought to mention that he inserts a special address "To the Gentlewomen of England," which he subscribes "your poore poet, and your olde friend," as if he were not a young man, or a young author at the time he wrote.

WATSON, THOMAS.—The Tears of Fancie, or Love Disdained.

Ætna gravius Amor.—Printed at London for William Barley dwelling in Gracious streete over against Leaden Hall. 1593. 4to. 32 leaves.

Only a single copy of the above work is known, and that is deficient of two leaves, containing sonnets numbered 9, 10, 11, 12, 13, 14, 15, 16: all the rest, consisting of 52 sonnets, remain, and the last is subscribed T. W., the only mark of authorship. We may, perhaps, take it for granted that T. W. meant Thomas Watson; for there then existed no other writer, with those initials, at all capable of producing such poems. Nothing is said in it to lead us to the belief that Watson

was dead at the time this collection of Sonnets was published ; but we know from a stanza in Richard Barnfield's "Affectionate Shepherd," 1594, that at that date he was no more : he thus addresses Watson by a name he had assumed in one of his works—Amyntas :—

"And thou, my sweete Amyntas, vertuous minde,
Should I forget thy learning and thy love,
Well might I be accounted but unkinde,
Whose pure affection I so oft did prove :
Might my poore plaints hard stones to pittie move,
His losse should be lamented of each creature,
So great his name, so gentle was his nature."

Thomas and Watson could not be uncommon names ; but in the register of St. Bartholomew the Less, in which parish various literary men resided, we meet with the following entry of a burial, the date of which accords with the period when it is likely that our poet expired :—

"26 Sept. 1592. Thomas Watson, gent, was buried."

It has never been anywhere cited, but we have little doubt that it applies to our poet.

In his "Pierce's Supererogation," 1593, Gabriel Harvey twice mentions Watson, once as "a learned and gallant gentleman, a notable poet ;" and Nash, in his reply, called "Have with you to Saffron Waldon," 1596, says, "A man he was that I dearely lov'd and honor'd, and for all things hath left few his equalls in England : he it was that, in company of divers gentlemen, one night, at the Nags head in Cheape, first told me of his [Harvey's] vanitie, and those hexameters made of him,—

"But, o ! what news of that goodly Gabriell Harvey,
Knowne to all the world for a foole, and clapt in the Fleet for a Rimer ?"

Taken literally, the last line affords a new point in the history of Spenser's friend. Watson's *Amyntæ Gaudia* was printed with the date of 1592, and C. M. [*forsan* Christopher Marlowe] in the dedication of it to the Countess of Pembroke, states that the work was posthumous : Watson's "Amyntas" had come out in 1585 ; but his "Εκατομπαθια, or passionate Centurie of Love," a collection of poems in eighteen-line stanzas, was published as early as 1582. Another production by Watson, entitled *Compendium Memoriae localis*, was in the possession of Mr. Heber, but, as it was imperfect at the end, the date and printer are unknown. In 1581 Watson had published "*Sophoclis Antigone* : Interprete Thoma Watson I. V. studioso." He also called himself *Londinensis I. V. Studiosus* before his "Amyntas"

in 1585. He was educated at Oxford (Wood's *Ath. Oxon.* I. 601), and studied the law, and perhaps love, in the metropolis.

"Fancy," as everybody is aware, was an old synonyme for *love*, and the 52 Sonnets, under the title of "The Tears of Fancie," are all devoted to an unrequited attachment; therefore it is, in allusion particularly to the work before us, that Barnfield, in another part of his "Affectionate Shepheard," speaking of Spenser, Sydney and Watson, as *Amyntas* tells Cupid,—

"By thee great Colin lost his libertie;
By thee sweet Astrophel forwent his joy;
By thee Amyntas wept incessantly," &c.

"The Tears of Fancy" are printed in Roman type, with the exception of this introductory sonnet, which immediately follows the title-page, but has no signature:—

"Goe, idle lines, unpolisht, rude, and base,
Unworthy words to blason beauties glory,
(Beauty that hath my restless hart in chase,
Beauty the subject of my ruefull story)
I warne thee shunne the bower of her abiding;
Be not so bold, ne hardy as to view her,
Least she intraged with thee fall a chiding,
And so her anger prove thy woes renewer.
Yet, if she daigne to rew thy dreadfull smart,
And reading laugh, and laughing so mislike thee,
Bid her desist, and looke within my hart,
Where shee may see how ruthles shee did strike mee.
If shee be pleasde, though she reward thee not,
What others say of me regard it not."

This address occupies the whole page, but in the rest of the volume there are two sonnets on every page. Sonnet-writing was much in fashion from about 1585 to 1595, and, after the example of Sydney and Daniel, many were produced that never found their way into print, or at all events until some time after they were composed. Most of these by Watson, we may presume, were scattered about in loose papers among his acquaintances: sometimes they are separate, yet connected in subject, the last line of one forming the first line of another. The following is numbered "Sonnet XXVI.":—

"It pleas'd my Mistres once to take the aire
Amid the vale of Love for her disporting.
The birds perceaving one so heavenly faire,
With other Ladies to the grove resorting,
Gan dolefully report my sorrowes endles;
But shee nill listen to my woes repeating,
But did protest that I should sorrow friendles:
So live I now and looke for joyes defeating."

But joyfull birds melodious harmonie,
 Whose silver tuned songs might well have mooved her,
 Inforst the rest to rewe my miserie,
 Though she denyd to pittie him that lou'd her.
 For shee had vowd her faire should never please me,
 Yet nothing but her love can once appease me."

This is gracefully and elegantly worded, but none of Watson's thoughts are new or striking. Throughout he labours to employ double rhymes, and his efforts now and then give a comic effect to what he meant to be serious; as where he says:—

"Here end my sorrowes, here my salt teares stint I,
 For she's obdurate, sterne, remorseles, flintie."

The subsequent (Sonnet XLVII.) is, perhaps, the best in the small volume, and it will be observed that the poet only uses one double rhyme in it:—

"Behold, deare Mistres, how each pleasant greene
 Will now renew his summers liverie.
 The fragrant flowers, which have not long beene seene
 Will flourish now ere long in braverie :
 But I, alas ! within whose mourning mind
 The grafts of grieve are onelie given to grow,
 Cannot enjoy the spring which others find,
 But still my will must wither all in woe.
 The lustie ver, that whilome might exchange
 My grieve to joy, and my delight increase,
 Springs now else where, and shoves to me but strange :
 My winters woe, therefore, can never cease.
 In other coastes his sunne doth clearly shine,
 And comfort lend to every mould but mine."

Here we do not see the artificial involution of rhymes observed in the regular Italian sonnet, Watson being content with three ordinary quatrains, closing with a couplet. The last sonnet, LX, is peculiar, and we know of no similar example, for every line, but the two last, asks a question, which is answered in the margin thus:—

"Who taught thee first to sigh, Alasse sweet hart ?	<i>love.</i>
Who taught thy tongue to marshall words of plaint ?	<i>love.</i>

After the closing couplet of this sonnet we read "FINIS. T. W.," and the work abruptly ends. A few of the pieces consist of 18 lines, as is the case with all in the body of the same author's *Εκατομπαθια* printed, probably in 1582: he has there, however, an introductory sonnet, headed "A Quateryain of the Authour unto his booke of Love Passions," which is strictly according to the Italian model: another, which has never been remarked upon, possesses the singularity of being a mixture of rhyme and blank verse.

WATSON, THOMAS.—*Melibæus Thomæ Watsoni, sive Egloga in Obitum Honoratissimi Viri Domini Francisci Walsinghami, Equitis Aurati, Divæ Elizabethæ a secretis & sanctioribus consiliis.*—Londini, Excudebat Robertus Robinsonus. 1590. 4to. 11 *leaves*.

Thomas Watson, one of the most elegant Latin as well as English versifiers of his day, printed this piece in both languages in the same year. They came out separately, and probably the translation into English, under the title of “An Eclogue upon the Death of the Right Hon. Sir Francis Walsingham,” appeared just subsequently to the tract before us. It is a dialogue between Corydon and Tityrus, and in the dedication to Thomas Walsingham, son of Sir Francis, Watson says:—

“Dumque ego sum Corydon, Tityrus esse voli:
Ereptum nobis Melibæum flebimus ambo;
Flebimus, ut raptum flevit amicus Hylam.
Dignitatis tuæ studiosus,
THOMAS WATSONUS.”

Watson’s translation of his “*Melibæus*” is in ten-syllable alternate rhyme: in it he thus mentions Spenser, confessing his own unfitness for the task of praising Queen Elizabeth:—

“Yet lest my homespun verse obscure hir worth,
Sweete Spenser, let me leave this task to thee,
Whose neverstooping quill can best set forth
Such things of state as passe my Muse and me,” &c.

Watson is the poet whom Steevens (on the strength of his “*Εκατομπαθια*, or *Passionate Centurie of Love*,” reviewed at great length in Vol. IV. of the Brit. Bibl.) pronounced “a more elegant Sonneteer than Shakespeare,” and perhaps, if mere elegance be considered, the critic was not so far mistaken as many have hitherto supposed. Steevens, however, was not acquainted with Watson’s most “elegant” production, which has since been discovered, and forms the subject of the last Article.

WATSON, THOMAS.—The first set of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of

Master William Byrds, composed after the Italian vaine at the request of the sayd Thomas Watson.—Imprinted at London by Thomas Este, &c. 1590. 4to.

This production has always been mentioned in connexion with the name of Watson, but we have never seen any extract made from it to enable the reader to judge of its character and quality. It seems to prove, what has not been before noticed, that Watson was a musician as well as a poet, and that he himself composed these Madrigals, after the Italian method, adapting to them his own words: the title cannot mean that he rendered the Italian verses into English, for it is distinctly stated that he did not English them “to the sense of the original ditty,” but “after the affection of the note.” MS. Rawlinson 148, Poetry, contains Watson’s “gratification” to Dr. Case, for his book in Praise of Music, which was published in English in 1586. The two Madrigals by Byrd, were, like those of Watson, “composed after the Italian vein.” We have only here to do with Watson’s words, which are mainly in laudation of Sir Philip Sydney, Lady Rich and Queen Elizabeth. There is not much merit in any of them, as may be judged by the two quotations we are about to make: the first relates to Astrophel and Stella, but really has “small meaning:”—

“When first my heedles eyes beheld with pleasure
In Astrophell both of nature and beauty the treasure,
In Astrophell whose worth exceeds all measure,
My fauning Muse with hot desier surprized
Wyl’d me entreat I might not be dispysed:
But gentle Astrophill, with looks unfained,
Before I spake said, Unles Stella dissembleth,
Her look so passionate my love resembleth.”

The second line certainly halts a little, but probably the music required that irregularity. The next lyric, addressed to Queen Elizabeth, is merely an octave stanza, but sprightly:—

“This sweet and merry month of May
While nature wantons in her pryme,
And birds do sing, and beasts do play
For pleasure of the joyfull time,
I chuse the first for holly daie
And greet Eliza with a ryme.
O! beauteous Queene of second Troy,
Take well in worth a simple toy.”

It almost seems as if nobody could write on the subject of May without pastoral grace and vivacity. In the 19th Madrigal Watson again returns to Sidney, and laments his death, but without any novelty, and omitting all mention of Stella. He also refers to Sir

Francis Walsingham, then recently dead ; but the author was so fond of the eight lines he had addressed to the Queen on May, that he repeated them at the close of his work. The words throughout are not separately printed, but under the music to which they belong. After all, Watson may not have composed the airs.

WEEVER, JOHN.—Epigrammes in the oldest cut and newest fashion. A twise seven houres (in so many weekes) studie. No longer (like the fashion) not vnlike to continue. The first seuen. John Weeuer. *Sit voluisse, Sat voluisse*.—At London, Printed by V. S. for Thomas Bushell, and are to be sold at his shop at the great north doore of Paules. 1599. 8vo. 54 leaves.

Beloe (*Anecdotes*, vi. 156) was the first to call attention to the contents of this book, which Ritson only speaks of as “a little book of epigrams, 1599.” Beloe used a copy belonging to Combe of Henley, which he supposed to be unique ; but there are, at least, two other exemplars of it. The additional notes in Warton (*H. E. P.* iv. 102, 401, edit. 8vo.) were taken from Beloe, and with Beloe’s misprints. The Epigrams have little merit in themselves ; but when we add, that they relate by name to Shakespeare, Spenser, Daniel, Drayton, Warner, Ben Jonson, Marston, &c., the volume cannot be looked at without great interest. The author was, perhaps, a friend of Ben Jonson, who in Epigram XVIII. (p. 773, edit. 1616) couples him with a much greater poet in the same department, Sir John Davys.

In his dedication to Sir Richard Houghton, of Houghton Tower, the author deprecates severity towards his “young Muse ;” and it appears elsewhere that he was not twenty when his epigrams were written, and that he was only in his twenty-second year when they were published. We may pass over the commendatory verses in English, Latin, and Greek, only distinguished by initials or by unrecorded names ; but eight six-line preliminary stanzas by Weeuer inform us that he was of Cambridge, and especially praise Daniel and Drayton, with a sly hit at Marston, whom, however, he applauds in a subsequent part of his book. From the body of it we select a few pieces on celebrated contemporaries, beginning with Shakespeare : it is Epigram 22 of “the fourth week.”

“*Ad Gulielmum Shakespeare.*”

“Honie-tong’d Shakespeare, when I saw thine issue,
I swore Apollo got them and none other,
Their rosie-tainted features cloth’d in tissue,
Some heaven born goddesse said to be their mother :
Rose-cheekt Adonis with his amber tresses,
Faire fire-hot Venus charming him to love her,
Chaste Lucretia virgine-like her dresses,
Proud lust-stung Tarquine seeking still to prove her.
Romea, Richard, more whose names I know not,
Their sugred tongues and power attractive beuty
Say they are Saints, althogh that Sts. they shew not
For thousands vowes to them subjective dutie :
They burn in love, thy children Shakespear het thē,
Go, wo thy Muse, more Nymphish brood beget them.”

Here it is to be remarked that Beloe, quoting the above, besides other errors, arbitrarily altered “het,” i. e. *heated*, to *let*, which quite changes the meaning of the writer. “Romea,” for Romeo, was probably a mere misprint, however ignorant Weever professes himself to be of the names of Shakespeare’s heroes. The following is important, not merely because it confirms the story of Spenser’s extreme poverty at the time of his death, but because it may be said to establish that one of that great poet’s minor works, his “Ruins of Time,” had actually been called in:—

“*In obitum Ed. Spencer, Poetæ prestantiss.*”

“Colins gone home, the glorie of his clime,
The Muses Mirrour, and the Shepheard’s Saint.
Spencer is ruined, of our later time
The fairest ruine, Faeries foulest want :
Then his *Time ruines* did our ruine show,
Which by his ruine we untimely know :
Spencer therfore thy *Ruines* were cal’d in,
Too soone to sorrow least we should begin.”

We must bear in mind, that Spenser’s “Ruins of Time” had been written (under the title of *Stemmata Dudleiana*) as early as 1580, that they were devoted to the celebration of Lord Leicester and his family, and that when printed in 1591 they contained a most severe attack upon Lord Burghley : for these reasons, in all probability, they had been “called in.” The subsequent lines to Daniel are also worthy of extraction, relating as they do to the death of Ferdinando, Earl of Derby, who had died in 1594, “not without suspicion of poison, or witchcraft” :—

“*Ad Samuelem Daniel.*”

“Daniel, thou in tragicke note excells,
As Rosamond and Cleopatra tells :
Why dost thou not in a drawne bloudy line
Offer up teares at Ferdinandoes shrine ?
But those, that e’re he di’de bewitcht him then,
Belike bewitcheth now each Poets pen.”

In his "Pierce Pennyless," 1592, Thomas Nash, as we know, had blamed Spenser for not having addressed a sonnet to the Earl of Derby, when he printed his "Fairy Queen," in 1590. Weever's tribute to Drayton also refers to the death of Sidney:—

"Ad Michaelem Drayton.

"The Peeres of heav'n kept a parliament,
And for Wittes-mirroure Philip Sidney sent :
To keepe another when they doe intend,
Twentie to one for Drayton they will send,
Yet bade him leave his learning ; so it fled
And vow'd to live with thee since he was dead."

We wish we could make room for all the interesting personal matter in this little volume, more particularly, as it has never yet been adverted to in any detail; but we must be satisfied with the two epigrams which apply to Marston, Ben Jonson, R. Allot, the editor of "England's Parnassus," and Christopher Middleton, the writer of the "Legend of Humphrey Duke of Gloucester;" which, however, was not published until the year after the date of the appearance of Weever's "Epigrammes."

"Ad Jo. Marston et Ben Johnson.

"Marston, thy Muse enharbours Horace vaine,
Then, some Augustus give thee Horace merit ;
And thine, embuskin'd Johnson, doth retaine
So rich a stile and wondrous gallant spirit,
That if to praise your Muses I desired,
My Muse would muse. Such wittes must be admired."

"Ad Ro. Allot et Chr. Middleton.

"Quicke are your wits, sharp your conceits,
Short and more sweete your layes :
Quicke, but no wit, sharpe no conceit,
Short and lesse sweete my praise."

These have very little merit of their own, but they show the estimate of the men in their day: the same may be said of six lines addressed to the founder of Dulwich College, in which Rome and Roscius are called upon to yield the palm to London and Alleyn. We ought to add that the Epigrams are divided into "weeks," and that each "week" is dedicated to a different patron.

WEEVER, JOHN.—The Mirror of Martyrs, or The life and death of that thrice valiant Capitaine, and most godly Martyre, Sir John Old-castle knight Lord Cobham.—Printed by V. S. for William Wood. 1601. 8vo. 41 leaves.

This very uncommon volume (of which we have never seen more than two exemplars) requires attention, not only for its own sake, but because it illustrates both Shakespeare and Spenser. These illustrations appear never to have been suspected; for although various poetical antiquaries have mentioned the book, and one of them quoted several passages from it (*Restituta*, iv. 476), nobody has alluded to these sources of increased value. Spenser is applauded by name, and Shakespeare borrowed from without name. The subsequent stanza thus speaks of the death of the former, and of his well-remembered episode of the Marriage of the Thames and Medway:

“But how he courted, how himselfe he carri’d,
And how the favour of this Nymph he wonne,
And with what pompe Thames was with Medway marri’d
Sweete Spenser shewes (O greefe, that Spensers gone !)
With whose life heavens a while enricht us more,
That by his death we might be ever pore.”

The obligation of Weever to Shakespeare is certainly not great, but it has reference to the battle of Shrewsbury, and to the killing of Hotspur by Prince Henry, in the ensuing stanza:—

“And followed Percie to these civill broiles,
Who made no doubt of Henries victorie,
Emboldened by Scotlands late-won spoiles,
Yet left him slaine behind at Shrewsbury;
And all the armie, ventrous, valorous, bold,
Hote on the spur, now in the spur lie cold.”

The lines by Travers, in *Henry IV. Pt. 2, A. I, sc. 1*, (printed in 1600, and written before 1598) need hardly be quoted:—

“He told me that rebellion had ill luck,
And that young Harry Percy’s spur was cold:”

nor old Northumberland’s reply:—

“Said he young Harry Percy’s spur was cold?
Of Hotspur coldspur?”

Another illustration of Shakespeare is of a different kind, and relates to the character of Falstaff, who, when the two parts of “*Henry IV.*” were first brought out, was called Oldcastle, though the name was afterwards changed. Weever, in the dedication of his “*Mirror of Martyrs*,” speaks of his hero as “*this first true Oldcastle*,” clearly alluding to the *second false* Oldcastle, in Shakespeare’s two plays, to whom however the name of Falstaff had been given, instead of Oldcastle, before 1598. (See “*Shakespeare*” publ. by Whittaker and Co. 1858, Vol. III. p. 317 and p. 423.)

WELBY, HENRY.—The Phoenix of these late times : or the Life of Mr. Henry Welby, Esq., who lived at his house in Grub-street forty foure yeares, and in that space was never seene by any, aged 84 &c. With Epitaphs and Elegies &c.—London: Printed by N. Okes and are to be sold by Richard Clotterbuck &c. 1637. 4to. 25 *leaves*.

We are informed in the body of this tract, that the subject of it was a man of considerable fortune, who had travelled much, and was of eccentric habits: his reason for retiring from the world is stated to have been a quarrel with a younger brother, who directed a loaded pistol at his head, which missed fire. He withdrew to his house in Grub Street, in 1592, and lived unseen by any body, but an old female servant, until the 29th of October, 1636.

An engraving of the unshaven recluse faces the title-page, which is followed by "the Description of this Gentleman," and two copies of verses upon him, one signed J. B., and the other by Shackerly Mar-mion. Then comes an account of Welby and of his mode of life, to which are added Epitaphs and Elegies in verse by Tho. Brewer; J. T.; John Taylor; and Tho. Heywood. From the nature of the tract, it is most likely that the prose portion of it was also written by Heywood: his verses are only such as, most likely, his poverty extracted from his pen, and they are not worth quoting. Welby, it seems, had been married, and left behind him a daughter, wife to Sir Christopher Hilliard of Yorkshire.

WELDON, JOHN.—A true Report of the inditement, arraignment, conviction, condemnation and execution of John Weldon, William Hartley, and Robert Sutton: who sufferd for high Treason in severall places about the Citie of London on Saturday the fifth of October. Anno 1588. With the Speaches which passed between a learned Preacher and them: Faithfullie collected, even in the same wordes, as neere as might be remembred. By one of credit that was present at the same.—Imprinted at London by Richard Jones. 1588. 4to. B. L. 12 *leaves*.

The main object of this tract seems to have been to show with what mercy and consideration the criminals were treated. The two first were Roman Catholic priests, who, after having been ordained in Paris, came to this country and resided in London contrary to law. The third man, Sutton, after becoming a Protestant, had been reconciled to Rome, and, though a layman, was executed with the others. The narrative seems to have been drawn up by the "learned Preacher" who had attended the prisoners in their last moments, and had endeavoured to convince them of their errors. Their lives were offered to them if they would recant, but they preferred death: it is added, that at one time Sutton's courage nearly failed, but he afterwards recovered his resolution, and died avowing himself a Roman Catholic. All the texts of Scripture quoted against them by the Protestant divine are given in full detail. The men were hanged at different places: Weldon at Mile-end, Hartley at Holywell "nigh the Theater" (at that date a usual place of execution, on account of the badness of the neighbourhood), and Sutton at Clerkenwell. On the 26th August preceding, a person of the name of Gunter had been hanged "at the Theater," convicted of the same crime as Sutton.

WELL-SPRING.—The Welspring of wittie Conceites: containing a Methode, aswel to speake, as to endight (aptly and eloquently) of sundrie Matters: as (also) see great varietie of pithy Sentences, vertuous sayings and right Moral Instructions: No lesse pleasant to be read, then profitable to be practised, either in familiar speech or by writing, in Epistles and Letters. Out of Italian by W. Phist. Student. Wisdome is like a thing fallen into the water, which no man can finde, except it be searched to the bottome.—At London, Printed by Richard Jones: dwelling at the Signe of the Rose and the Crowne, neere Holburne Bridge. 1584. 4to. B. L. 51 leaves.

It is very likely that the name on the title-page, "W. Phist." may only be an abbreviation for William Phiston, but we have no right so to conclude, as is done in both editions of Lowndes' *Bibl. Man.*; and on this account we have placed our notice of this highly curious

book under the first substantive of its title. It is supposed that W. Phist, or Phiston, was also the writer of a "Lamentation" on the death of Bishop Jewell, 1571, because it is said to have been composed "by W. Ph." (Brit. Bibl. I. 569). Elderton wrote and subscribed a production of a similar character, and upon the same lamentable event, altogether unknown until it was reprinted in "Roxburghe Ballads," 4to. 1847, p. 139.

Of the work in our hands only two copies are supposed to exist; and it is dedicated, not by the translator, but by the printer, to "Maister David Lewes, Doctor of the Civill Lawes, &c. High Judge of the Admiraltie:" Jones states in it that it was the first book that had come from his press since the entrance of the new year, 1584. Then we have "the Author's Preface," from which we learn that it was not merely a version into English of an Italian original, but that he had added other matter, "partly the invention of late writers, and partly mine owne:" he claims to have "noted" in the margin where he had been indebted to "auncient and famous" writers, but he unluckily left the remainder without any information as to the modern sources to which he had been indebted.

The great body of the work is prose, and in the form of supposed letters with appropriate headings: at the end of all is a table of contents, but introduced by a few axioms in verse, thus headed, and thus irregularly printed:—

"Certaine worthie sentences, very meete to be written about a Bed-chamber, or to be set up in any convenient place in a house.

1. The good Son grafteth goodnes, wherof salvation is the fruit.
But the evill planteth vices, the fruit wherof is damnation.
2. Therefore at night call unto minde
How thou the day hast spent
Praise God if naught amisse thou finde,
If aught, betimes repent.
3. Thy bed is like the grave so cold, and sleepe
that shuts thine eyes
Resembleth death, the clothes the mowld
in grave when as thy body dyes.
4. Therefore let not thy sluggish sleepe
close up thy waking eye,
Till with advice and judgement deepe
thy dayly deedes thou trye.
5. Who any sinne in conscience keepes when he quiet goes,
More vertuous is then he that sleepes with twenty mortal foes."

There must be some misprint in the first axiom, because "fruit" and "damnation" do not rhyme; but the correction is easily made, as we may feel pretty sure that the word corresponding with "fruit" was

root, although the old printer became confused and misplaced, as well as corrupted, the true text.

We should not have said even thus much of this "Well-spring of witty Conceits," had not Ritson at one time, in the course of his dis-tempered attacks upon T. Warton, expressed doubt as to the existence of the book. The contents of the various letters are the mere common-places of ethics and morals; and it is singular that, from the first page to the last, there is not one original remark, or one temporary, local, or personal allusion. On this account the work is, in our day, comparatively valueless.

WEST, RICHARD.—The Court of Conscience, or Dick Whippers Sessions. With the order of his arraigning and punishing of many notorious, dissembling, wicked and vitious Livers in this age. By Richard West.—Imprinted at London by G. Eld for John Wright, and are to be sold at his shop adjoyning to Christ Church-gate. 1607. 4to. 24 *leaves*.

At amusing, but apparently highly coloured, work upon manners at the commencement of the seventeenth century, dedicated by Richard West "to his very loving friends" William Durdant and Francis Moore. Thirteen stanzas, of six lines each, commence the proceedings against the criminals before twelve jurymen; and as the author makes the "Upright Judge" and "good Counsel" two of the twelve, it seems as if he were not well versed in the proceedings of courts of criminal judicature. The rest of the jury are poetical impersonations, such as Zealous Patron, Faithful Minister, Godly Magistrate, &c.; and after they have been impannelled comes an address "to all and singular Backbiters, Slothful Teachers, Graceless Truants, Cockering Parents, Cheating Thieves, Punkes, Bawds, Witches," &c. Some of the writer's knowledge appears to have been derived from earlier sources, but on the whole there is originality, not only in the accusations, but in the manner in which the arraignments are drawn and the proceedings conducted. There is clearly a good deal of personal allusion, now lost to us; and the following reads as if, in the minuteness of its information, there was an intention to single out some individual: it is headed—

"Backbiter."

"You, Mai. Silke-strings, baudy embleme maker,
 Rimer and Ridler, come into the Court ;
 Maker of songs by every channel raker,
 You are indited here—what, all a-mort ?
 Hold up your hand : heare your inditement read :
 Twill cost y' a whipping, ells Ile loose my head.

"And wherefore ist ? because you spend your time
 All the whole day among your baudy queanes
 In ribauld talke and loathsome filthy rymes ;
 Superfluously it floweth out in streames,
 Backbiting all men in a hidden sort.
 Come, come, untrusse. O, here is gallaunt sport !

"And more then that ; for still you doe invent,
 Sedicious like, gainst all men to exclaime
 In baudie ballads, being wholly bent,
 In sort undecent, men unknowne to blame ;
 Thinking to excuse your selfe by giving quipps
 Gainst those that never deservd your railing nips.

"What should I stand to tell you all your tricks ?
 I should backbite men, then, as well as you ;
 Nor yet your rabbles altogether mixe :
 It were an endles worke, I tell you trew.
 A Jaile delivry further I must make
 Of other knaves with you that share a stake."

This was too early a date for Martin Parker ; and Thomas Deloney, as far as we can judge from what he has left behind him, does not merit any such injurious character : Guy, Climsell and Price were then either not in existence, or hardly known ; and, after all, West may have meant, as in the case of his jury, an abstract impersonation of a ballad-writing and traducing "backbiter."

In Vol. I. p. 50, we have favourably introduced the name of Richard West, as the author of an interesting humourous and poetical production, entitled "News from Bartholemew Fair," of the same date as the chap-book now before us. He was also the writer or collector of the poems inserted in a work called "The Schoole of Vertue," 8vo. 1619, one of which, under the title of "The Booke of Demeanor," was reprinted in 1817. The R. W., who in 1608 published "a Centurie of Epigrams," was a different man, who terms himself on his title-page "Bachelor of Arts of Oxon," and affords evidence that he was a scholar: he may have been the translator of "Merry Jests concerning Popes, Monks and Friars," of which there is a copy in the library of Worcester College, Oxford: it was printed in 1617, (see *post*), and several times afterwards. R. W., there described as "Bachelor of Arts of H. H. Oxford," gives his name at length.

WHETSTONE, GEORGE.—The Rocke of Regard, divided into foure parts. The first, the Castle of delight: Wherein is reported, the wretched end of wanton and dissolute living. The second, the Garden of Unthriftinesse: Wherein are many sweete flowers, (or rather fancies) of honest love. The thirde, the Arbour of Vertue: Wherein slaunder is highly punished, and vertuous Ladies and Gentlewomen worthily commended. The Fourth, the Ortchard of Repentance: Wherein are discoursed the miseries that follow dicing, the mischiefes of quareling, the fall of prodigalitie &c. All the invention, collection and translation of George Whetstons Gent. *Formæ nulla fides.* 4to. B. L. 132 leaves.

This work introduces to us a new name in our poetical annals—that of Robert Cudden of Gray's Inn, who was a friend of Whetstone, and contributed two or three pieces to the collection before us. He is not mentioned by Ritson, Wood, or Warton.

Whetstone speaks of the "Rocke of Regarde" as if it were his earliest work—"the first increase of his barren braine;"—and he promises more and better hereafter, if it were favourably accepted. The date is ascertained from the colophon on sign. R vi., where we read "Imprinted at London for Robert Waley. 1576." We thus learn that Whetstone's second essay in poetry was his "Remembraunce" of Gascoigne, which came out very soon after the demise of that poet in the autumn of 1577. This generally, but erroneously, stands first in the list of Whetstone's many publications: as far as we know, he had printed nothing anterior to his "Rocke of Regard," and in it he included many youthful productions: he thus speaks to "the young Gentlemen of England" of himself, and of his courses, before he became an author:—

"Some there be that, having eyed my former unthriftinesse, doe gape (per case) to viewe in this booke a number of vaine, wanton and worthlesse Sonets: in some respectes I have satisfied their expectation, moved to suffer the imprinting of them, not of vaine glorie but of two good considerations: the one to make the rest of the booke more profitable, and (perhaps) lesse regarded the better saileable. The other, and chieftest, in plucking off the vizard of self conceit, under which I sometimes proudly masked with vaine desires."

As there is a long list of the contents of the volume in our hands in *Cens. Lit.* vi. 10, we shall not go in detail over the many productions,

divided, as the title-page correctly informs us; into four separate portions, with four several dedications, and "epilogues" to each. Many love poems are interspersed, and some of them relate personally to Whetstone, who there only gives his initials, G. W. It seems that he fell in love with a lady while she was "bathing at the Bathe," but like others he forbore to declare his passion, and therefore, as he never offered himself, could not well be accepted:—

"The silent man still suffers wrong, the proverbe olde doth say ;
And where adventure wants, the wishing wight ne thrives :
Faint heart hath ben a common phrase, faire Lady never wives."

Some of the tales, which he tells at considerable length, were the same as are found in earlier translations : thus we have the Countess of Celant as in G. Fenton's "Tragical Discourses," and in Painter's "Palace of Pleasure ;" and "the Lady of Boheme" as in the latter, which again made its appearance, in a dramatic form, in Massinger's "Picture." Upon these we need not dwell, and Whetstone clearly had Surrey, Wyat and Turbervile in view, when he penned some of his miscellaneous pieces. He has several poems in laudation of distinguished ladies of his day : we transcribe one, to the Lady of Sir William Cecil, not an ordinary subject of eulogium :—

"In praise of my Lady CECIL of Bourleigh.

"The cruell warres that Nature long did move
By force to plucke good Vertue from her throne,
Appeard in peace to shewe the fruits of love
Of precious mould kynde faults to worke anon,
And having shapt this seemely dame of clay,
For Vertues helpe she sent her straight away.

"When Vertue viewd dame Natures worthy skill,
With great delight she kist the Ladies face ;
And then (to shewe that Nature wisht her will)
She posted to her treasure house of grace,
Her golden shewes, where she, good Ladie, spoyles
To decke this dame : thus was she both their toyles.

"And with these gifts into the world she came,
Whereas she doth in worthy credite rest :
Yea sure her life so beautifieth her name,
As Envie graunts (who sildome says the best)
Her wit, her weedes, her wordes, her workes and all
So modest are, as slaunder yealdes her thrall."

This is not very happy, nor even very clear : Lady Burghley died in the spring of 1589. The longest poem, in the division called "The Orchard of Repentance," is certainly autobiographical, and seems written in imitation of Gascoigne's production of the same class,

Dulce Bellum Inexpertis. Whetstone's second stanza is this, and the whole is written in the same measure :—

“ Though straunge at first my tale may seeme in sight,
Yet wisely wayde the cause appeareth playne,
Why backward hap my forward hope did quite,
Why losse I found where I did looke for gayne ;
Why povertie I reapt in lue of paine,
For, trye who list, and he by prooffe shall see
With honest myndes the world will hardly gree.”

The tenor and spirit of the piece may be judged from this specimen, and in the end Whetstone gives what he calls “A Larges to the World.” It is in this portion of the work that the unknown verse-maker, “Robert Cudden of Grayes Inn,” flourishes : he adopts a lyrical form, and thus addresses his friend : it is part of an “Answer to G. W. opinion of Trades” :—

“ I thought (my George) thy Muse would fully fit
My troubled minde with least of settled doome,
And tell the Trade wherein I sure might sit
From nipping neede in wealthy walled roome ;
But, out alas, in tedious tale
She telles the toyles of all,
And forgeth fates t' attend estates,
That seeld or never fall.”

This address fills 13 such stanzas : the last but one being this :—

“ The Lawyer he, the man that measures right,
By reason, rule and lawe conjoynd in one,
Thy roving Muse squares much with his delight,
Whose only toyle all states depend upon :
For Lawyer gone, good right adieu ;
Dicke Swash must rule the roaste,
And madding might would banish quite
Tom Troth from English coast.”

The above does not much whet the appetite for more, but we find Cudden mentioned no where else, and perhaps he died early. “Whetstones Invective against Dice,” by which he had clearly been a sufferer, fills 18 pages, and the rest of the volume is apparently made up of his own mishaps and adventures, and of the exposure of four sharpers and cozeners, whom he calls Lyros, Frenno, Caphos and Pimos, while he himself figures, as well as we can judge, under the name of Plasmos : the last lines of his fourth “Epilogus,” are these :—

“ All this and more my Muse at large reports
All this my Muse (for your availe) did hit :
In lue whereof she friendly you exhorts
To take in worth what of good will is writ.
Quod cavere possis stultum est admittere.”

The whole volume tends to show rather the versatility, than the vivacity of Whetstone's Muse.

WHETSTONE, GEORGE. — The English Myrror. A Regard wherein al estates may behold the Conquests of Envy: Containing ruine of common weales, murther of Princes, cause of heresies, and in all ages, spoile of devine and humane blessings, unto which is adjoyned, Envy conquered by vertues. Publishing the peaceable victories obtained by the Queenes most excellent Majesty against this mortall enimie of publike peace and prosperitie, and lastly A Fortris against Envy, builded upon the counsels of sacred Scripture, Lawes of sage Philosophers, and pollicies of well governed common weales, &c. By George Whetstone Gent. *Malgre.* Seene and allowed.—At London. Printed by I. Windet for G. Seton, and are to be sold at his shop under Aldersgate. 1586. 4to. B. L. 129 *leaves*.

This elaborate work, which is not of very uncommon occurrence, is divided into three books, the second and third having distinct title-pages. The second is called "Envy conquered by Vertue," and has upon it, besides, "A Sonnet of triumph to England" in eleven lines: the third is called "A fortresse against Envy," with the name of the author repeated as George Whetstone. Each book, like his "Rock of Regard," has its separate dedication. The first (after an acrostic to "Elizabeth Regina," at the back of the title-page) has a dedication to the Queen, followed by an address to the Nobility of England, and by commendatory verses by R. B., who asserts that "the Muses have always blessed the author's pen." A note, preceding a list of errata, shows that the volume was printed in the absence of Whetstone, who was at that date in Flanders. The second book is dedicated to "the Bishops and other devines of England;" and the third book to "the temporall majestates of England."

The earliest division of the work contains a great many, then novel and interesting, details of foreign history, including the wars between the Guelphs and Ghibelines, the battle of Alcazar and the death of King Sebastian, with the calamities of France, Flanders and Scotland. The second division relates more particularly to domestic affairs, and commences with a poem on "the blessings of peace." It treats of the immediate predecessors of Elizabeth, of the Tudor family, and of the accession of the Queen with all its ceremonies: it afterwards notices

her "peaceable victories" in Scotland, over the rebels in the North of England, &c. together with her preservation from various attempts at assassination, especially that of Dr. Parry, which was then recent. Campion and Throckmorton come in for a large share of abuse, and the book ends with an exhortation to English fugitives. The third division applies chiefly to internal government, to the duties of good kings and the ends of tyrants, to the "high calling of the nobility," to the "reverend calling of the clergy," to the "honourable calling" of judges, justisers, the reputation of lawyers, &c. In the course of this chapter Whetstone tells a short anecdote in verse, which may be quoted as not a bad specimen of his skill, although the jest itself is very venerable:—

- "A poore man once a Judge besought
to judge aright his cause,
And with a glasse of Oyle salutes
this judger of the lawes.
- "My friend, quoth he, thy cause is good :
he glad away did trudge.
Anon his wealthy foe did come
before this partiall judge.
- "A hog well fedde the churle presents,
and craves a straine of law :
The hog received, the poor mans right
was judg'd not worth a straw.
- "Therewith he cri'de, O partiall judge,
thy dome hath me vndone !
When Oyle I gave my cause was good,
but now to ruine runne.
- "Poore man, quoth he, I thee forgot ;
and see thy cause of foile ;
A hog came since into my house
and broke thy glasse of Oyle.
- "Learne, friends, by this, this reade of me :—
Smal helpes a vertuous cause,
When giftes do catch both Gods and men,
and friendship endeth lawes."

There are other pieces of versification in this third book, and the last chapter consists entirely of moral and didactic couplets, the last being the following:—

- "As I began, so I conclude ; let all men fear the Lord,
And Preachers see that godly workes with holy words accord."

As a whole this production, by a man of considerable learning and ability, in its different parts is both instructive and amusing. At the close is a renewed address "to the Reader," in which Whetstone introduces a sort of puff of his "Mirror for Magistrates of Cities," which had been printed in 1584, but never became popular.

WHETSTONE, GEORGE.—The Honorable Reputation of a Souldier: With a Morall Report of the Vertues, Offices, and (by abuse) the Disgrace of his profession. Drawen out of the lives, documents, and disciplines of the most renowned Romaine, Grecian, and other famous Martialistes. By George Whetstone, Gent. *Malgre de Fortune*.—Imprinted at London by Richard Jones: dwelling neere Holburne Bridge. 1585. 4to. B. L. 22 leaves.

On the title-page is a wood-cut, half-length, of a man in armour, merely the representative of a soldier, not unfrequently found in other places, appropriate and inappropriate: it has been, however, sometimes considered a portrait of Whetstone, and in our day we have seen it re-engraved for that purpose. No portrait of Whetstone is extant, that we are aware of.

The tract before us was hastily printed by its author in order, not so much to vindicate the reputation of soldiers, as to encourage persons to join that profession, the Queen being at that particular time in want of men to assist the United Provinces in their struggle against Spain. It was in July, 1585, that a large body of men, clothed and furnished at the expense of the City, was transported to the Low Countries (Stow's *Ann.*, 1605, p. 1187). It appears that Whetstone had already prepared his larger work, "The English Mirror," for publication; but as its bulk delayed its appearance at this juncture, he put forth the portion of it, here called "The honourable Reputation of a Soldier," before the rest, with a view to the effect it might produce in procuring volunteers for the public service. The rest of the work was deferred until the following year, when, however, it came out from the shop of a different stationer.

The small performance in our hands consists merely of a dry collection of examples from Plutarch, Aulus Gellius, &c. of ancient military services, all tending to the exaltation of the military character; but as there is no single instance obtained from modern history, we need not dwell upon its contents. It is dedicated to Sir William Russell, and there Whetstone admits that he was only forestalling his "English Mirror." He says nothing of his motive for hastening the publication of a part of it, but the circumstances of the time called for it, and he doubtless anticipated for it a good sale. Whether he was disappointed or not, copies of it are now very rare—more so than of

his extended work "The English Mirror." He does not here profess to be a soldier, capable of giving instruction in the military art, observing, "I myselfe have been brought up among the Muses."

As some proof of his qualifications in this respect he prefixes a poem addressed "To the right valiant Gentlemen and Souldiers that are, or shalbe armed under the Ensigne of Sainct George." It begins,

"God with S. George ! *Allon[s]*, brave Gentlemen,
Set speares in rest," &c.

and afterwards proceeds,

*"Thou art as fierce as is an Englishman,
The French still say, and prooffe the same did teach :
Turne you the French into Castillian ;
It hath a grace in such a loftie speach.
Your cause is good, and Englishmen you are :
Your foes be men, even as the Frenchmen were."*

It consists of only five such stanzas, and in the last Whetstone thus refers to his own want of good fortune :—

"I say no more, but God be your good speede,
And send you hap, which I did never taste ;
And if this booke you do witsafe to reade,
You cannot thinke your labour spent in waste,
Which doth containe the morall rules of those
That followed Mars in thickest preace of foes."

The only passage in the prose portion, at all of a modern complexion, has reference to excess in apparel, which, we are told, often induced young people to become soldiers, forgetting the hardships and perils they would have to endure. Whetstone admits, however, that he had never himself experienced the sufferings his pen depicts ; and after passing allusions to the victories of Edward III. and Henry V. he ends with the subsequent exhortation to the troops, then on their way to Flanders :—"And, therefore, you worthy Gentlemen, which are armed in Gods and her Majesties service, for that your quarrell is grounded upon compassion and justice, and polliticke judgement for the safetie of your owne countrey, I hope (which thousands desire) you shall returne attired with your enimies overthrowe."

WHETSTONE, GEORGE.—A Remembraunce of the wel imployed life and godly end of George Gaskoigne Esquire, who deceased at Stalmford in Lincolne Shire, the 7 of October 1577. The reporte of Geor. Whetstons, Gent.

an eye witnes of his Godly and charitable end in this world. *Formæ nulla Fides*.—Imprinted at London, for Edward Aggas, dwelling in Paules Churchyard, and are there to be solde. 4to. B. L. 8 *leaves*.

Only a single copy of this brief and valuable piece of biography is extant; but, as it has been twice reprinted in modern times, last at Bristol in 1815, we are not about to give any quotations from it, but merely to establish how very imperfectly the work of reprinting was done, even by the editor in 1815, who pointed out nine serious blunders committed by Chalmers five years earlier. We have gone over the whole piece, and are in a condition to show that the corrector of Chalmers, whoever he may have been, either from carelessness or incompetence, himself committed quite as many, and as gross, errors as he had detected in his predecessor.

Thus on p. 4, we have *garbe* misprinted for “garde:” on p. 5, *set free* for “scot free:” on p. 6, *lungs* for “tungs,” i. e. tongues: on p. 9, *stinted* for “flirted,” and *heard alone* for “wounds alone:” on p. 11, *many* for “manly,” and *loothsome* for “toothsome:” on p. 15, *fear* for “force,” while “for” is entirely omitted in one place, and misprinted *from* in another: on p. 17, *payre* is put for “payze,” i. e. weigh; and on p. 19, the sense and measure are destroyed by the omission of the preposition “of.” These are only verbal defects; but the edition of 1815 also left out nearly all the marginal notes, stating the services of Gascoigne in the army, his imprisonment, and the unpublished productions he left behind him: to these are to be added other marginal notes, in which the dying poet is made to speak by name of his “Glasse of Government,” of his “Steele Glasse,” of his “Diet for Drunkards,” and of his book on “Hunting.” These had been printed.

Upon these matters Whetstone received information from Gascoigne himself; and therefore avoided such a strange blunder as he was guilty of, ten years afterwards, when he attributed Spenser’s “Shepherd’s Calendar” to Sir Philip Sidney. (See “Life of Spenser,” 1862, Vol. I. p. xxxvii.) This blunder is the more inexcusable, because in his address “to the Reader” Whetstone severely called to account persons who had been guilty of error “for lacke of true instruction, and to the injurie that they did unto so worthy a gentleman.” Whetstone’s “injury,” it is true, was to Spenser, not to Sidney. (See also Poet. Decam. 1820, Vol. I. p. 64.)

WHETSTONE, THE.—The Whettstone. A Pake of Knaves.
4to. 20 leaves.

This is a series of twenty copper-plates of foreign execution, probably Dutch or Flemish, without date, place, publisher's or engraver's name. The first plate forms the title-page, and represents a young man, dressed in the fashion of the time, throwing a whetstone, while the words "The Whettstone" and "A Pake of Knaves," are placed above and behind the figure. "Hurling the Whetstone" was a phrase apparently equivalent to "throwing the hatchet;" and, with reference to it, on p. 18 of our first Vol. a tract is noticed, with the title, "Four great Liars striving who shall win the Silver Whetstone." "Throwing the hatchet" is derived from the tale of a man who was so incredibly skilful, that he was able to throw a hatchet at a distant tree and sever it: "hurling the whetstone" was an exaggeration of a similar kind, in which another man asserted that, but for his "hurling the whetstone," and sharpening the hatchet on its way, the achievement could never have been accomplished. Underneath the earliest engraving are the following lines:—

"The Whettstone is a knave that all men know,
Yet many on him doe much cost bestowe:
Hee's us'd almost in every shoppe, but whye?
An edge must needs be set on every lye."

Each plate is accompanied by four lines descriptive of, or applicable to, the subject of it. The following is a list of the engravings, accompanied by some of the best of the verses:—

"The Busye.
The Sleepelove.
The Fflye.
Sweetlipps.
The Damee."

"Dammees a rouring knavve that weares good clothes,
If his credit serve: his prayer[s] are his oathes.
Hee's stout where sure he cannot be out brav'd,
And swears by God, but hardly will be sav'd."

"The Graceless.
The Sawce box.
Surley.
The nere be good.
The Overdoo."

"The double dilligent, or one that will
More then's comanded offer to fullfill,
Is a right Overdoo: who'd care for such?
Tis better to doe little then to[o] much."

"Flatterall.
Noethrift.
Much-craft.
A Prater."

"The prating knave, whether tis right or wrong,
Is one that spight of all will use his tongue.
Whose talking humour never will admitt
Of silence, though his life depends one it."

"Swillbottle.
The Nastye.
A Cokes."

"A Servant by his Master sent a broad,
Or with a message, or some usefull load,
And stayes to gaze on strangers differing clokes,
Sightes, parrets, novvelties, is a right Cokes."

"A mere Scullion.
All-hidd."

The peculiar spelling of some of the words in the inscriptions shows that they were engraved by a person who did not understand English. The date of publication (if the plates were ever published) was, perhaps, the early part of the reign of Charles I.

WHIP FOR AN APE.—A Whip for an Ape: or Martin displayed.

*Ordo Sacerdotum fatuo turbatur ab omni,
Labitur et passim Religionis honos.*

4to. B. L. 4 leaves.

John Laneham, the famous actor, who was a leading member of the Earl of Leicester's Players in 1574, and was, in all probability, nearly related to Robert Laneham, or Langham (see Vol. I. p. 400), seems to have been the author of the singular and amusing tract before us; and although he does not place his name on the title-page, nor subscribe the verses at the close, he mentions himself near the end as the writer of the rhymes before us:—

"Leave Apes to doggs to baite, their skins to crowes,
And let old Lanam lashe him with his rimes."

He was an elderly man in 1592, and he had outlived Tarlton four years, whose death is thus by him commemorated:—

"Now Tarlton's dead, the Consort lackes a Vice,"

which of itself shows the connection, or rather identity, of the Vice of the

ancient Moralities with the Clown of the then popular drama: the whole piece may be said to establish that Laneham, to a certain extent, had taken Tarlton's place as an extempore rhymers. To present Laneham as an author, whose work was printed, is to give him a new character; for although we know that his popular rival, Robert Wilson, left behind him at least one comedy, and assisted in many others, it has not been supposed that Laneham was more than a comic performer. It now appears that his celebrity in that department led the enemies of the Puritans to avail themselves also of his literary services. It will be observed, however, that no printer nor stationer ventured to put a name at the bottom of the title-page, and the first stanza affords a curious proof that corresponding caution was sometimes used upon the stage:—

“A Dizard late skipt out upon our stage,
But in a sacke, that no man might him see;
 And though we knowe not yet the paltrie page,
 Himselfe hath Martin made his name to bee:
 A proper name, and for his feates most fit,
 The only thing wherein he hath shewd wit.”

Thus we learn the manner in which Martin Marprelate, in one instance at least, had, as the Puritans often and loudly complained, been “brought upon the boards of a public theatre.” The subsequent stanza mentions two persons whom Nash had made famous in one or more of his prose satires:—

“Now out he runnes, with Cuckow, king of May;
 Then in he leapes with a wild Morrice daunce;
 Then strikes he up Dame Lawsens lustie lay,
 Then comes Sir Jeffries ale tub, tapde by chaunce:
 Which makes me gesse (and I can shrewdly smell)
 He loves both t'one and t'other passing well.”

Here “lay” is misprinted, in the hastily published original, *lap*, but the rhyme detects the blunder: Laneham's last stanza is this:—

“And this I warne thee, Martin Monckies face;
 Take heed of me: my rime doth charme thee bad.
 I am a rimer of the Irish race,
 And have already rimde thee staring mad:
 But if thou ceasest not thy bald jests to spread,
 Ile never leave till I have rimde thee dead.”

The above, if it were wanted, would form an apposite note to “As you like it,” Act iii. sc. 2, where Shakespeare speaks of the fatal effects of rhymes upon Irish rats. Laneham is here clearly referring to Irish rhymes, which may have been the origin of the proverb: his penultimate unmusical line was, possibly, meant to be characteristic.

WHIPPING OF RUNAWAYS.—Londoners Entertainment in the Countrie. Or the Whipping of Runnawayes. Wherein is described Londons Miserie. The Countries Crueltie. And Mans Inhumanitie.—At London Printed by H. L. for C. B. 1604. 4to. B. L. 16 leaves.

A tract directed against those who ran away from the mortality of the plague, which had been raging in London; and after the title-page we read the following heading of a page:—

“London to thy Citizens, especially to such right Honourable, right Worshipfull, and others, as were thy true-borne, ministring comfort to thee in time of visitation. Health, peace and plentie.”

This is a brief and laudatory address to those who had remained in the afflicted capital to discharge their charitable duties; but, with some inconsistency, in the commencement of the body of his work, the writer cites “the Physicians advice *Cito fugere, longe abesse, tarde redire*,” as the only safeguard from infection. Of course, the malady is attributed to the vices of the kingdom, in spite of the redeeming virtues of the new King. The production is made up of verse and prose—the latter of the ordinary kind and of the usual import, and the former very little better. The following is called “an Ælegie,” but it is more properly an Eclogue, by a Shepherd “on the downs of Buckinghamshire,” lamenting over his flock:—

“No wonder though I waile,
my sheepe are poore;
Yet sorrowes naught availe,
for all my store.

The Sommers prime is winter unto mee,
My flocks are gaunt: no wonder though they be.

“My joy and comfort dies,
drown'd up in woe:
My Lambes by my moist eies
my sorrowes know:

They scorne to live, since they my living feare,
And pine to see their masters pining cheere.

“Hust, silence! leave thy cave,
thy cave obscur'd,
And deigne my woes a grave,
woes long endur'd.

Though thou leave me, yet take my sorrowes to thee,
Or leaving them, alas! thou doo'st undoe me.

“Silence, mov'd to pittie,
Sy. Wherefore undon?
Shep. Wayling for a City,
woeful London!

Whilst London smyl'd my flocks did feede them ful,
 Skipping for joy that London had their wull.

“Woe is mee ! they die now,
 cause they feede not :
 Shepheard Swaynes must flie now,
 cause they speede not :
 Yet when I pipe and sing that London smileth,
 My sheepe revive againe, and death beguileth.

“Wherefore, silence, pittie
 my Lambes mourning,
 Joine in our sad dittie
 till woes turning.
 Sy. Mourne, Swaynes, mourne sheep, and silence wil weepe by you,
 And as you weepe, for mercie, Shepheards, cry you.”

This is poor stuff, and afterwards what is really an elegy, but is miscalled “an Æglogue,” is no better, excepting that it is shorter. The tract was a performance merely for the day ; but, as we never saw more than one copy of it, we have thought it worth a brief notice.

WHIPPING OF THE SATIRE.—The Whipping of the Satyre.
 —Imprinted at London for John Flasket. 1601. 12mo.
 48 leaves.

This production is directed principally against three celebrated authors, John Marston, Ben Jonson, and Nicholas Breton. A long prose and prosing address, with which it opens, “To the vayne-glorious, the Satyrist, Epigrammatist, and Humorist,” is subscribed W. J., and these letters also follow eight hexameter and pentameter verses, “Ad Lectorem.” It is possible that they are the initials reversed of John Weever, who, as we have just seen on p. 495, himself published a collection of Epigrams in 1599, but who might, nevertheless, subsequently have “changed his copy,” by attacking the species of writing he had practised. We know that this course was adopted by more than one dramatist. None of the three poets whom W. J. assails are mentioned by name, but they are sufficiently indicated by pointed allusions, and by the mention of their productions. Thus on sign. D 2, we meet with these lines :—

“But harke, I heare the Cynicke Satyre crie,
 A man, a man, a Kingdome for a man !”

This exclamation is from Marston’s “Scourge of Villany,” 1598, Sat. VII., where he parodies a well-known passage in Shakespeare’s

"Richard III." Again, in reference to the title of Marston's volume, W. J. says :—

"He scourgeth villanies in young and old,
As boys scourge tops for sport on Lenten day."

The allusions to Ben Jonson and Nicholas Breton are rendered even more distinct by marginal notes, and are contained in the division of W. J.'s work headed, "*In Epigrammatistam et Humoristam*," where we meet with the following stanzas, a form of writing that is observed throughout :—

"It seemes your brother *Satyre*, and ye twayne,
Plotted three wayes to put the Divell downe :
One should outrayle him by invective vaine :
One all to flout him like a countrey clowne ;
And one in action on a stage out-face,
And play upon him to his great disgrace.

"You *Humorist*, if it be true I heare,
An action thus against the Divell brought,
Sending your humours to each Theater,
To serve the writ that ye had gotten out.
That Mad-cap yet superiour praise doth win,
Who, out of hope, even casts his cap at sin."

At the bottom of the page, with marks of reference, are two notes "Against the booke of Humours," and "Pasquil's Mad-cap." But for the assertion, that the "book of Humours" had been represented at "each theatre," it might have been supposed that the attack was levelled against Samuel Rowland's "*Humor's Ordinarie*," a collection of satires and epigrams [See ROWLANDS, p. 284 of this Volume]. "A book" was not, at this period, an uncommon designation for a play. Five years after W. J. wrote, Barnabe Rich in his "Faults, and Nothing but Faults," tells us, "As for the humorous, they have beene alredie brought to the stage, where they have plaide their partes, *Everie man in his humour*."

"Pasquil's Mad-cap and his Message," is one of Nicholas Breton's acknowledged productions, and it was printed in 1600. (See Vol. I. p. 85.) This notice ought not to be concluded without quoting the subsequent stanza, containing a very early mention of Falstaff and John of Gaunt :—

"I dare here speake it, and my speach mayntayne,
That Sir John Falstaffe was not any way
More grosse in body then you are in brayne :
But whether should I (helpe me nowe, I pray)
For your grosse brayne you like J. Falstaffe graunt,
Or for small wit suppose you John of Gaunt."

The allusion no doubt is to Shakespeare's Falstaff; but probably not

to *his* John of Gaunt, to whom "small wit" can in no sense properly apply. Possibly, W. J. refers to the John of Gaunt of an old play of "Richard II.," which preceded Shakespeare's, and where the Duke of Lancaster might be represented as a man of "small wit," or weak understanding. ("See New Particulars regarding the Works of Shakespeare," p. 68.)

"The Whipping of the Satyre" produced an anonymous reply in the same year, called "The Whipper of the Satyre, his Pennance in a White Sheete," &c. which was followed by "No Whipping nor Tripping, but a kind of Snipping," also printed in 1601.

WHITE, T.—A Sermon Preached at Pawles Crosse on Sunday the ninth of December, 1576, by T. W.—Imprinted at London by Francis Coldock. 1578. 8vo. B. L. 49 *leaves*.

The particular day of publication in 1578, viz., "February 10," is given in the colophon, but the Sermon, of course, relates to the year 1576, when it was delivered at Paul's Cross. It is curious in a dramatic point of view, because it contains the earliest notice of regular theatres in London, constructed for the purpose of representing plays—"Looke (exclaims the vehement author) but upon the common playes in London, and see the multitude that flocketh to them, and followeth them: behold the sumptuous Theatre houses, a continuall monument of London's prodigalitie and folly. But I understand they are now forbidden bycause of the plague: I like the pollicye well, if it holde still, for a disease if but bodged, or patched up, that is not cured in the cause; and the cause of plagues is sinne, if you looke to it well: and the cause of sinne are playes: therefore the cause of plagues are playes." In the same strain he inveighs against "the horrible enormities and swelling sins are set out by those stages," and loudly calls upon the authorities to put them down. White's arguments happily did not prevail.

The whole sermon affords an amusing, but probably not a very faithful picture of the manners of London at that date, and especially of the mode in which Sunday was spent by all ranks. It is to be borne in mind that the "sumptuous Theatre houses," built for the performance of plays, were then open on the Sabbath day; and in 1575-6 the Theatre and Curtain had been erected in Shoreditch, and about the same date a third "playhouse" was constructed in Blackfriars.

Of Sunday amusements generally, the preacher says, "Assuredly we come nothing neere the Jewes in this pointe; for on our Sabbothes all manner of games and playes, bankittings and surfettings are very rife. If any manne haue any businesse in the world, Sondag is counted an idle day. . . Every man followeth his owne fansie. And the wealthiest Citizens haue houses for the nonce: they that have none make shift with Alehouses, Tavernes and Inns, some rowying on the water, some roving in the field, some idle at home, some worse occupied. Thus what you gette evelly all the weeke is worst spent on the Sabboth day."

In this Vol. p. 174, we have given a succinct list of the various productions between 1577 and 1587, for and against theatres and dramatic performances. Perhaps we ought to have commenced with the sermon before us, delivered in 1576, although not printed until 1578; but its general object was different, and it only touches upon the construction and employment of playhouses incidentally. It is, however, as we have said, curious as being the earliest known mention in our language of public theatres, erected in or near London for the purpose of dramatic representation.

WHITE, TRISTRAM.—The Martyrdome of Saint George of Cappadocia: Titular Patron of England, and of the most Noble Order of the Garter. — Printed at London for William Barley, dwelling in Bishopsgate-streete. 1614. 4to. 16 *leaves*.

Nobody has given the name of the author of this curious tract, although it stands at the end of one of the two dedications: the first is by the publisher to "his worshipfull good friend Mr. George Shillinton, Justice of Peace," &c. and the last by Tristram White, "to all the noble honourable and worthy in Great Brittain, bearing the name of George." White merits notice, if only because he has the good sense and good taste to quote Spenser (the earliest illustration ever drawn from our great romantic poet), in reference to St. George and his history: he does not give Spenser's name, but speaks of him as the author of "the Faerie Queene," and cites Lib. I. Cant. 10. st. 60, but it is really stanza 66 of that Canto.

"Thence she thee brought into this Faery lond," &c.

He adduces four other lines on the supposed birth of St. George in England, and adds in his margin : " In S. George's English birth the Poet followes the vulgar error, of purpose to fit his fabulous morall argument the rather." White's position, of course, is that St. George was really born in Cappadocia. Near his commencement he thus describes his hero.

" Saint George was all which Knight-hood can require :
His noble birth he much more noble made
By worthy deedes ; the riches which he had
(And store he had) were but his vertues foiles.
Christ had the honour of his gotten spoyles.
Youth, Beautie, Grace in Court, Health, Vigor, Fame,
Or what else this fraile elemented frame
Of humane nature may support, he had ;
And (which is more then mortall power can adde)
A spirit, Maister of his earthly parts,
Blest with high vertues, deckt with goodly Arts."

No particular fault can be found with this passage ; but, we apprehend, that it is the best in the whole poem, which is desultory and gives us no new information about St. George, not even regarding his victory over the dragon. White thus speaks of St. George's chapel, Windsor, founded by Edward III.

—" that brave Chappell which doth lift the head
With pinacles and turrets garnished,
Above the wals of that triumphant seat
Whose rockie foote Thames overflowne doth beate,
By that victorious Monarch reared was
To George's name, that none in sight can passe
Of Windsors Towers (our England's best-built pride)
To whom this honor is not testifide."

Most of White's effusion is weak and unimpressive, and when he now and then breaks out with more fire and energy, he cannot sustain his flight, and drops down into the feeble and the familiar : thus after such lines as the following,

" Come you that languish in obscure retreats,
Whose bloud by fits true love of glory heates,
Shake off weake thoughts, and in this glasse behold,
What ods betweene the rash and rightly bolde ;"

we might expect that he would continue at the same elevation, but what immediately succeeds is tame and prosaic.

In truth the most interesting portion of the work, with reference to the progress of our language, comes at the end : the main subject not entirely filling the last sheet, the author added a page of what he calls " Sapphicks" in English, and another page which he heads " A soveraigne sure Remedie against the Seaven chiefe Sinnes : " the last con-

sists of fourteen lines, not worth extraction, but more in the form of an Italian sonnet than was usual with our poets of that day. The Sapphics we take to be rather a novel experiment, but it is not a happy one, and the measure is not sapphic, or anything like it, excepting by giving weight to syllables, which they were never meant to sustain: it thus opens—

“O my deare-bought soule! to thy God Creator
No rebell be thou; for alas too feeble
Is thy fraile temper set against his wils force:
Thunder obeyes him.”

This reads like mere prose, unless we give unwarrantable emphasis to the word “wils” in the third line, and the two preceding lines are a hobbling sort of measure. The same remark will apply to the conclusion, and especially to the pronoun “him” in the third line:—

“O my deare-bought soule! to thy God Redeemer
Simply be subject, for alas without him
Devels nothing hopefull: then O Soule! to him still
Simply be subject.”

The above might be meritorious as a first attempt of the kind, but it is anything but satisfactory, even to a moderately correct ear. The title-page contains, in a circle, an extremely good woodcut of St. George's great achievement, of which, singularly enough, White says little or nothing.

WILKINS, GEORGE.—The Painfull Adventures of Pericles Prince of Tyre. Being the true History of the Play of Pericles, as it was lately presented by the worthy and ancient Poet John Gower.—At London Printed by T. P. for Nat. Butter, 1608. 4to. B. L.

We were the first, about thirty years ago, to direct attention to this volume, as a peculiar and especial literary curiosity: in fact, it is the only known early relic of the kind in our language. It is a novel constructed out of a play, and that play by Shakespeare: we have various novels upon which dramas were founded, but this is the single specimen of a narrative founded upon a drama.

But two copies of it are in existence,—the one, unfortunately imperfect, in the British Museum—the other quite complete, and preserved in the Public Library of Zurich. It was re-printed at Oldenburg, under the care of Professor Mommsen, in 1857,

and so many copies of that reprint have been circulated in England, that it is unnecessary for us here to dwell upon it: our principal reason for noticing it at all is to supply from the Zurich copy what is wanting in our English one, viz., the dedication of it to a private individual. We transcribe it exactly, not from a manuscript, but from a photograph of the original, so that mistake is impossible. It is of the more value because it ascertains, what was not before known, the name of the author, George Wilkins, regarding whom we have already said nearly all that is necessary (See Vol. I. p. 202). His dedication of "The Painfull Adventures of Pericles," runs precisely as follows:—

"To the Right Worshipfull and most woorthy Gentleman Maister Henry Fermor, one of his Maiesties Iustices of Peace for the Countie of Middlesex, health and eternall happinesse.

"Right woorthy Sir, Opinion, that in these daies wil make wise men fooles, and the most fooles (with a little helpe of their owne arrogancie) seeme wise, hath made me euer feare to throw my selfe vpon the racke of Censure, the which euerie man in this latter Age doth, who is so ouer hardie to put his witte in print. I see Sir, that a good coate with rich trappings gets a gay Asse entraunce in at a great Gate (and within a may stalke freely) when a ragged philosopher with more witte shall be shutte forth of doores: notwithstanding this I know Sir, that Vertue wants no bases to vpholde her, but her owne kinne. In which certaine assuraunce, and knowing that your woorthie Selfe are of that neere alliaunce to the noble house of Goodnesse, that you growe out of one stalke, A poore infant of my braine comes naked vnto you, without other clothing than my loue, and craues your hospitalitie. If you take this to refuge, her father dooth promise, that with more labored houres he can inheighten your Name and Memorie, and therein shall appeere he will not die ingratefull. Yet thus much hee dares say, in the behalfe of this, somewhat it containeth that may inuite the choicest eie to reade, nothing heere is sure may breede displeasure to anie. So leauing your spare houres to the recreation thereof, and my boldnesse now submitting it selfe to your censure, not willing to make a great waie to a little house, I rest

"Most desirous to be held all yours,

"GEORGE WILKINS."

The above reads, in one place, as if it had been the writer's first work—as if he had not before "thrown himself upon the rack of censure"—but we are sure that if he had not written the play called "The Miseries of Inforst Marriage" (which we impute to the elder George Wilkins, who died in 1603), nor the tract of the "Three Miseries of Barbary," which came out, without date, early in the reign of James I., yet that he must have aided Thomas Dekker in the tract entitled "Jests to make you Merry," which was published in 1607. (Vol. I. p. 201.) An author's averments of insufficiency are to be received with caution, because he is always anxious to make out the best case he can for the considerate judgment of his readers.

It will be observed that Wilkins makes no avowal of the source of the incidents he narrates, leaving that point to the statement on his

title-page, viz. that his tract contained "the true history of the Play of Pericles," which had been "lately presented" at the Globe Theatre, by "the worthy and ancient Poet John Gower," who, we all know, had been "the presenter" of Shakespeare's drama. The resemblances between the two, and how far the narrative by Wilkins, obtained from recitation on the stage, supplies deficiencies in the printed play, as it has come down to us, are illustrated in the prefaces to, as well as in the body of the reprint which has reached us from Germany, where such genuine interest is felt in anything, and every thing, that relates to Shakespeare and his productions. There is much in the novel that does not appear in the play, and we will dwell upon this point only, for the purpose of making a single quotation. Act III. sc. i, as it has come down to us, is occupied chiefly by the birth of Marina during a fearful storm, and Pericles, taking the infant in his arms, exclaims:—

"For thou'rt the rudeliest welcome to this world
That e'er was princes child. Happy what follows!
Thou hast as chiding a nativity,
As fire, air, water, earth and heaven can make."

In the prose of Wilkins (founded upon the drama, as it was acted in the very year when the tract bears date) the passage commences with an apostrophe to the babe, which is in the true manner of Shakespeare, but which has no place in the printed copy of "Pericles":—

"*Poor inch of nature!* . . . thou art as rudely welcome to the world as ever princes babe was, and hast as chiding a nativity as fire, air, earth and water can afford thee."

Here, excepting the words "Poor inch of nature!" all is in the printed play; and we may be very confident that that expression was omitted by the printer, because in his prosaic understanding he could not perceive why upon the stage a baby should have been called a "poor inch of nature:" he had never in his life heard of a living child that was only an inch long, but Wilkins, as a poet, was sensible of the beauty of the figure and therefore inserted it. This treatment of the subject may afford some sort of clew to the manner in which our great poet's other dramas suffered in the press. We take it for granted that Wilkins took notes at the theatre, and afterwards transcribed them in the form of a narrative for sale, before any copy of the drama could be procured. "Pericles" may have been printed, as indeed it was, in 1609 (the year following the appearance of Wilkins' tract), for the purpose of superseding less authentic representations of the conduct of the story.

WILKINS, GEORGE.—Three Miseries of Barbary: Plague, Famine, Civill Warre. With a relation of the death of Mahamet the late Emperour: and a briefe report of the now present Wars betweene the three Brothers.—Printed by W. J. for Henry Gosson, and are to be sold in Pater-noster rowe at the signe of the Sunne. 4to. B. L. 15 leaves.

The dedication of this tract is "To the Right Worshippfull the whole Company of the Barbary Merchants," and it is signed Geo. Wilkins. It contains no information.

It has no date, but from internal evidence it must have been printed during the Plague in London of 1602-3.

WILLET, ANDREW.—Sacrorum Emblematum Centuria una, quæ tam ad exemplum aptè expressa sunt, et ad aspectum pulchrè depingi possunt, quam quæ aut à veteribus accepta, aut inventa ab aliis hactenus extant. In tres classes distributa, quarum prima emblemata Typica, sive Allegorica: Altera historica, sive re gesta: Tertia Physica à rerum natura sumpta continet. Omnia à purissimis Scripturæ fontibus derivata, et Anglolatini versibus reddita. Ezechielis cap. iiij. vers. j. ij.—Ex officina Johannis Legate florentissimæ Academiæ Cantabrigiensis Typographi. 4to. 32 leaves.

This work has been often mentioned, but never criticised, nor any specimens of the author's English versification afforded. There is no date on the title-page, nor at the end, and the nearest point at which we can arrive is, that it was published between 1590, when Sir Francis Walsingham died, and 1598, when Francis Meres in his *Palladis Tamia*, published in the latter year, speaks of Willet, with Whitney and Combe, as distinguished English Emblematisers (fo. 285 b.): elsewhere (fo. 280), Meres introduces him, (misprinting his name *Willey*) as having "attained good report and honorable advancement in the Latin empire." Besides other poems on Sir Francis Walsingham, Willet, in the work in our hands, has a Dialogue between two sisters,

the Church and the Country (*Ecclesiam et Rempublicam*), on the death of that statesman. It opens thus:—

Respub. "*Quid tam mæsta sedes soror atro cincta colore, &c.*"

We quote a small portion of the English translation appended:—

Country. "My sister, why beest thou so sad
With mourning weede in black thus clad?
Church. The same cause we have both to mourne:
Mine eyes drop teares, thy garments torne.
Country. Then let us both in mourning strive.
Our friend is gone, and yet alive.
Church. Alive to God, yet sorrowe make,
As bankes and mountaines we may shake.
Country. Nay, that the heavens may give a sound
My mournfull voyce shall move the ground.
Church. From fountaine mine the teares that fall
With water shall fill every dale.
Country. Yet mourne I more as widowe left,
As childe by parent deere bereft.
Church. As mother I whose sonne is gone,
Or fatherlesse childe so left alone.
Country. Ah, woe is me! to death he's thrall,
Who husband, keeper was and all."

And so they proceed, one after the other, to mourn their common loss; but Willet's Latin verse, as may be imagined, is much superior to his English, or he would hardly have acquired reputation as a classical writer. "The Conclusion," as it is called, is this:—

"Y' have wept ynough, ye seeme to me
Both overcome, or neither to be.
I can not say who hath lost more,
The dolefull Church, or cuntrey poore.
But cease your teares; and now rejoyce
Of heavenly myrth he hath made choice."

Willet has several poems addressed to other individuals—to the Earls of Bedford and Rutland; to Dr. Bell, Dean of Ely; to Dr. Whitaker; to the Bishops of London and Lincoln; to Sir John Cutts; to his brother R. Willet, &c. We will extract seven couplets by Andrew Willet upon his father, headed *Senis Descriptio. M. T. W. charissime patri seni*:—

"Of olde mens state what may be thought
By figure present we are taught:
As Sunne is hid, and day is gone,
So pleasure now remaineth none.
The hand that kept the house doeth fayle;
The strong men bowe them selves and vayle:
The teeth the grist doe cease to grinde:
The watchman in the tower is blinde.
The bird which chirps doth him awake:
The harpe doth now no musicke make."

At cisterne as when wheele is broke,
 So olde men in no worke beare stroke.
 In blacke his neighbours present be,
 His corps to grave to accompany."

We quote the Latin of which the above purports to be a translation as a specimen of Latinity, but without any real originality of thought or expression :—

"Qualis decrepiti senis sit ætas
 Præsens hæc loquitur figura nobis.
 Umbra sol tægitur, dies fugatur,
 Sic nusquam superest seni voluptas.
 Custos ædis et imbecilla dextra est,
 Curvans robore se pedes valentes.
 Cessat mandere pabulum molens dens :
 Cæcus prospiciens fit è fenestris
 Si cantillat avis, senex quietem
 Amittit, cytharæ silens canoræ:
 Cisternæ rota frangitur rotunda,
 Sic ad munus is imparatus omne est ;
 Tandem in limine vaste stant atrati
 Vicini, et tumulo inditur cadaver."

Willet deals in various forms of Latin and English verse, but he utterly fails in his attempts to assimilate the English to the Latin measures. We ought not to omit to mention that the whole collection is dedicated in four pages of Latin prose to the Earl of Essex. Willet was Rector of Barley, Herts, and after his death in 1621 his son-in-law published a character of him which may be seen extracted in *Censura Literaria*, iv. 287.

WILLET, ROWLAND.—Merry Jests concerning Popes, Monkes, and Friers. Whereby is discovered their abuses and Errors &c. Written first in Italian by N. S. and thence translated into French by G. I. and now out of French into English by R. W. Bac. of Arts of H. H. in Oxon. *Omme tulit punctum qui miscuit utile dulci*.—Printed by G. Eld. 1617. 8vo. B. L. 68 leaves.

The title-page sufficiently explains the character and object of this book of jests and tales against the Roman Catholic clergy. The prose address to the reader is subscribed Rowland Willet, and it is followed by six lines to him, with three copies of commendatory verses, two of them by W. R. and H. I., and the third with-

out initials. Some lines "to the Papist Reader" have J. H. at the end of them, and R. W. closes an address from "the Translator to the Reader."

It is not necessary to transcribe any of the, often coarse and not always humorous, stories, of which the body of the book consists: they are all in prose, and are ended by the subsequent "Epigramme Englished," as it is headed:—

"A curate old within the towne of Bresse
Did on a time to Masse himself addresse:
He was an honest man, esteemd of all,
And yet a great mishap did him befall;
For 's sight being bad, and also being in hast,
I' th' Alter cloths he wrapt his God of paste:
So, when he minded was on him to feed,
He could not find him out to serve his need;
Wherefore he turnd and gropt and lookt and cried,
Ho, ho! thou divell, where dost thou now abide?"

It seems likely that this work in 1617 was a reprint of some earlier edition, but we are not aware of the existence of any such, nor indeed of a second copy, excepting, as mentioned on p. 503, in the library of Worcester College. The exemplar we have used has been well thumbed and worn, but no part of it is wanting.

WILLIAMSON, THOMAS.—The Sword of the spirit to smite in peeces that Antichristian Goliah, who daily defieth the Lords people the host of Israel. Drawen forth by Tho. Williamson, Gentleman. 2 Cor. 10. 4. 5.—London Printed by Edw. Griffin 1613. 8vo. 72 *leaves*.

This is a rare book, though not intrinsically valuable or interesting. The author was a zealous Protestant, and held some office, not specified, under the Lord Mayor and Corporation of London. Although he was 70 when he wrote, having been born as he states in 1543, it was his first, and probably his last work. It has eleven, not ill-executed, wood-cuts, the first representing Williamson in his study at a table with an hour-glass, death's head, standish and book upon it; behind is a long shelf containing many books arranged in sizes. We apprehend that the work was never published (no bookseller's name is on the title-page), but printed by Edw. Griffin for the author, who most likely presented it to his friends and patrons, the dignitaries of

the city. Most of the other wood-cuts are emblematical, like that where the Bible in a scale weighs down all popish trumpery ; but one or two others deserve especial notice, such as that on p. 79, where King James is trampling the Pope under foot. The most curious is the view of a printing-office, with press, pressmen and a compositor, at work exactly as in our day, with a case of letter before him : under it are these verses :—

“ Loe ! here the forme and figure of a presse,
Most lively objected to thine eye ;
The worth whereof no tongue can well expresse,
So much it doth, and workes so readily :
For which let's give unto the Lord all praise,
That thus hath bless'd us in these latter daies.”

The author maintains, not quite so newly as truly, that the discovery of the art of printing (the date of which he fixes in 1458) was a great engine in forwarding the Reformation. The body of the work is divided into ten “tractates,” all of a very similar character, and headed “The Religion of Rome idolatrous”—“The life of Rome detestable,” &c. Many pieces of translated verse, not badly rendered, are dispersed through the volume ; and if we are to believe Williamson, the famous Dr. John Reynolds, who wrote and printed his *Romanæ Ecclesiæ Idolatria* in 1596, was also author of an English poem on the same theme, from which the writer before us quotes the following lines :—

“ A place of haunt for hellish sprites
Is Babylon, saith John :
Art thou desirous to bee sav'd,
From Babylon bee gone.
The names and trickes of Babylon
Rome on itselſe doth take ;
Then, if yee seeke eternall life,
See that yee Rome forsake.
This hath the noble Germans done,
Bidding the Pope adue :
England hath follow'd Germany,
Romes thraldome to eschew.
Behold ! the Lord hath called on
The Flemish, French and Dane ;
And Scotland hath escaped eke
The papall deadly bane.
O ! that the remnant of the world
By faith to Christ were knit,
And princes to the Prince of all
Their scepters would submit.”

When Williamson translates, he almost invariably quotes the Latin, as in the case of Thomas Drant on p. 118, a well-known English poet ;

but both above and elsewhere, when he cites Reynolds' English lines, he only put the name (without any mention of the work) in the margin. Of Williamson's prose we will only extract a brief specimen, where, in his usual style and spirit, he refers to a play acted by the Jesuits at Lyons: we quote it for the information it supplies, the author placing this reference opposite: *Lomed. Jesuit. Art. 3 and 4, Novemb. Ann. 1607,* so that the incident was of sufficiently recent occurrence. "The cursed Jesuites (he exclaims), or rather Jebusites, make vauntes and boasts of their wicked and hellish trecherie: they have already acted publikely, in their comedy at Lyons in Fraunce, the condemnation of our Sovereigne King, and other christian princes professing the gospel, (my hart trembleth to rehearse the manner thereof) and the exaltation of their Jesuiticall traytors to the highest heaven." He concludes his little work by a long list of authors whom he cites, and the dates when they flourished, followed by twelve Latin hexameters and pentameters subscribed T. W. Among his authors are John Bradford the martyr, John Fox the historian of the martyrs, Richard Hackluit (whom he styles *armiger histor.* and places in 1574), Raphael Holinshed, Isaac Casaubon, and Matthew Sutcliffe.

WILSON, GEORGE.—The Commendation of Cockes, and Cock-fighting. Wherein is shewed, that Cock-fighting was before the coming of Christ.—London, Printed for Henrie Tomes &c. 1607. B. L. 4to. 15 leaves.

We gather from what the author, George Wilson, says of himself, that he was a celebrated Cock-fighter, and he dedicates his "Commendation" to Sir Henry Bedingfield, "both in regard of the good will you beare to Cocke-fighting (wherein I know you take exceeding great delight), and also to manifest my love and dutie unto your worship." He dates an address "to the Reader whosoever," from Wretton in Norfolk, and divides his work into six chapters, but without much method. He enters in some detail into the antiquity of this amusement, among other authorities quoting Drayton's Heroical Epistles; and he particularly mentions the building of a Cockpit at Whitehall by Henry VIII., which was subsequently used as a theatre for court-plays. A cockpit in Drury Lane, early in the reign of James I. was converted into a play-house, and at that date cock-fighting appears to

have declined. Wilson's object was, in part, to revive the taste for it. In his last chapter, after relating the exploits of various cocks of the game, he speaks of one called Tarlton, "who was so entituled, because he alwayes came to the fight like a drummer, making a thundering noise with his wings." This passage alludes to Tarlton the celebrated actor, who, as we have seen, generally appeared on the stage with a drum or tabor. Wilson's tract was several times reprinted.

WILSON, THOMAS.—The Arte of Rhetorique, for the use of all suche as are studious of Eloquence, sette forth in English by Thomas Wilson. Anno Domini M.D. LIII. Mense Januarij. 4to. B. L. 130 *leaves*.

This is the first edition of Wilson's "Rhetoric," but two years earlier the same distinguished scholar, who was at one time Secretary to Queen Elizabeth, had put forth his "Arte of Logicke:" both of them were works of considerable importance, but the "Logic" is especially noticeable, because, as pointed out nearly forty years ago (*Hist. Engl. Dram. Poetry*, II. 445), it enables us to ascertain that Nicholas Udall's "Ralph Roister Doister" is the oldest original comedy in our language, taking precedence, by several years, of Bishop Still's "Gammer Gurton's Needle." See also D. O. P. 1825, Vol. II. p. 3.

Wilson's "Rhetoric," though it contains no such novel and valuable fact, is a work of great literary interest, including nearly all the information that, at that early date, could be introduced in illustration of the subject. The author wrote it at the instance of John Dudley, Earl of Warwick, to whom he dedicates it, and it is ushered by Latin verses by Walter Haddon, "the best Latin-man" in England, Nicholas Udall, Robert Hillerminus, and Wilson himself. The Rev. H. J. Todd considered the "Rhetoric" "the first system of regular criticism in our language," but of course it has been little read during the last two centuries. To illustrate the success with which Wilson intermixes mere fun and humour with graver and more instructive matter, we may quote what he says under the head of the advantage to be gained sometimes by the "alteryng parte of a worde," which contains also a new and clever anecdote of Henry the VIIIth's jester, William Sommer, or Sommers, not then dead:—

"Alteryng part of a word is when we take a letter or sillable from some word, or els adde a letter or sillable to a worde, as thus. William Somer, seying muche a do for accomptes making, and that the Kynges Majestie of

most worthie memorie, Henry theight, wanted mony suche as was due vnto hym, And please your grace (quoth he) you have so many frauditors, so many conveiers, and so many deceivers to get up your money, that they get al to themselves. Whether he said true or no, let God judge that : it was unhappely spoken of a foole, and I thinke he had some Scholemaister : he should have saied Auditours, Surveyours and Receavours."

When Wilson wrote this, Will Sommer or Sommers was still alive, as is proved by the following entry, which we found in the Register of St. Leonard, Shoreditch, a parish, then and afterwards, much inhabited by persons of his class and character :

"1560. Willm. Somers was buried the xv day of June."

It is a great merit in the work before us, that the author so often assists his argument by reference to familiar subjects, and to events and persons of his time : thus we meet with several notices of Sir Thomas More, Bishop Latimer, John Heywood, &c. to say nothing of Robin Hood and Garagantua. On folio 103 b, he speaks of Minstrels, not only as musicians and singers, but as reciters, "*talkyng* matters altogethether in rime." At the end is an alphabetical "Table" of contents, as we apprehend, one of the earliest of the kind.

WINTER, THOMAS.—The Second Day of the First Weeke of the most excellent, learned, and divine Poet, William, Lord Bartas. Done out of French into English Heroicall verse by Thomas Winter, Maister of Artes &c.—London, Printed for James Shaw. 1603. 4to. 24 leaves.

At the back of this title is an address by the author "to his Translation," in two six-line stanzas, followed by a dedication to Sir Walter Raleigh : we have then Latin hexameters by Jo. Sandford, and by Ed. Lapworth, and English verses by Douglas Castillion and John Davies of Hereford, in praise of the author and of his performance. The latter gives Winter great credit for the literalness of his version, which commences after two pages of Argument.

Attention had been especially directed to Du Bartas by the admiration expressed of him by King James, who in 1591 printed a translation of "The Furies," and who in his *Βασιλικὸν Δῶρον*, 1599, recommended him to his son Henry, as "most worthy to be read by any Prince." It seems that Prince Henry had encouraged Winter to

proceed with his version, and, accordingly, in the next year, 1604, he produced "The Third Dayes Creation, and done verse for verse out of the Originall," with a dedication to the Prince of Wales. This was introduced by commendatory poems in French and Latin, by John Sandford, John Dunster, Thomas Mason, Nathaniel Tomkins, and Henry Ashwood. At the close are sonnets by Winter to Sir Thomas Chaloner, Sir George Somers, Sir Thomas Lucy, the younger, and Dr. James. Sylvester printed his version of the whole in 1605.

WIT.—Bought Wit is best. Or Tom Longs Journey to London to buy Wit.

Many men learn after-wit
By errors which they doe commit.

—London Printed by E. A for Francis Smith, and are to be sold at his Shop on Snow-hill, over against the Sarazens head. 1634. B. L. 12 *leaves*.

Tom Long continued a sort of hero in popular literature for nearly two centuries. We first obtain information regarding him from a ballad entitled "Tom Long the Caryer," entered on the books of the Stationers' Company in the year 1561-2; and so profitable was it, that having been first licensed to William Shepparde, his right was very soon afterwards invaded by Thomas Hackett, who printed it in his own name, and was fined 2*s.* 6*d.* for so doing. The next we hear of Tom Long is in 1608, when was published "The merry Conceits of Tom Long," which show that he was "the Carrier of Gotham," and that he went through a series of adventures very consistent with the grotesque folly imputed to the "wise men" of that famous town. He was afterwards celebrated by Taylor the Water-poet as "Tom Long the Carrier," in one of his pleasant productions of 1630; and in 1634 came out the little performance, in prose and verse, in our hands. When "Tom Long's Lessons" first appeared we do not know, but it was a favourite chap-book, and copies of it exist as late as 1750. Thus we are able, in a manner, to trace his history from 1561 to the middle of the eighteenth century.

In the tract before us, of 1634, Tom Long is sent to London by the corporation of Gotham to purchase wit for them, under the promise that if he bring back "a whole horse-load" of that commodity, they

will elect him Alderman. The address "to the Reader, gentle or ungentle," is subscribed W. S., which letters we may speculate, were meant for Wentworth Smith, a dramatist, whose initials have sometimes been mistaken for those of Shakespeare. However W. S. does not profess to speak for himself, but for a friend who has just commenced authorship : he says :—

"Encourage his beginning, and he will
Entreate his friend to climbe the Muses hill,
Who, having tasted of their Spring, shall write
Some fresh conceits to yeeld you free delight.
In the meane time, you wisely may learne here
What some with sad repentance buy too deare,
Since 'tis an ancient truth, which is confest
By every one, that *Bought Wit is the best.*"

The above is followed by 16 other lines, enumerating many things that are to be bought in London, among them this book, which furnishes wit and merriment at a very cheap rate.

The body of the work informs us that when Tom Long arrived in London from Gotham in the spring, he put up at an inn, and then sallied forth "to seeke for his penniworths" of wit, which he had been commissioned to buy. He soon meets with one Musario, apparently a disappointed poet, "walking with crossed armes, his hat puld over his eyes, as if he scorned to looke upon the vanitie of the world." Tom inquires of him where wit is to be bought, and is answered that it can only be had second-hand, through woeful experience. Tom is delighted with his new acquaintance, and takes him to his inn, where Musario describes a number of persons and classes who have paid very dearly for their wit. Among them are "drunken Barnaby" (from whom Brathwaite may have taken the name of his hero), Phantastes, Mr. Young-age, Mistress Light-heels, Master Wilfull, Master Wild-oats and many more : the last is thus described :—

"After this comes Master Wild-oates, and hee lookes as though he scorned to learne ; but yet at last out of Taverne reckonings, Taylors bills, Mercers bookes, false dice, horse-races and Taffety petticoates, he begins to learne these two letters B. O. ; and that O bringes him to woe, and that woe brings him to have wit, when all is done."

There are several scraps of verse as we proceed through the different characters who are the purchasers of costly wit, and near the end we have in rhyme the description of the "School of Repentance" and its scholars : it opens,—

"Repentance keepes a Schoole where men do learne
To know their faults, when they, at last, discern ;
And though abroad like Trewants they doe runne,
Yet, at the length, unto this Schoole they come ;

Where many formes and severall places bee
 To fit all sorts, of high and low degree :
 And here they are some rules of wisdom taught,
 And to the knowledge of themselves are brought."

The verses occupy several pages, and are presented to Tom Long by Musario. The former promises to make due return, if the latter happen to come to Gotham ; but we are told, quite at the end, that Tom Long remained in London until he had procured the account of his Journey to be printed, for the information of others who might wish to purchase Wit. The tract contains much various amusement, and some local information.

WITHER, GEORGE.—Abuses stript and whipt. Or Satirical
 Essayes. By George Wyther. Divided into two Bookes, &c.

Despise not this what ere I seeme in showe,
 A foole to purpose speaks sometime you know.

—At London, Printed by G. Eld for Francis Burton &c.
 1613. 8vo. 160 *leaves*.

There are at least two editions of these celebrated Satires, &c. dated 1613. This is the first, and, although the text is substantially the same in both, they differ in several particulars. In the first edition (besides literal variations) "The Scourge" and "Epigrams" are not mentioned on the title-page ; and after "The Contents" is inserted a long list of Errata, which are corrected in the second impression. The separate satires are also called "Chapters" in the first edition, and differently numbered, as "The Occasion," "An Introduction," and a poem "Of Man," are included. It has been said (British Bibliogr. I. 180), that there was an impression in 1611 ; and, although no copy of that date has been discovered, circumstances, which it is not necessary to detail, seem to render it probable. The work was again published in 1614, 1615, 1617, 1622, 1626, and 1633, and no one of those re-impressions was exactly like any other that preceded it. The copy of 1617 has an additional poem, with a woodcut of a Satire prefixed to "the Scourge."

George Wither was born in 1590, so that in 1613 he was in his twenty-third year. He died in 1667, the latest of his many productions having been printed in the year preceding. Whenever he had not the sword in his hand he wielded the pen, and sometimes used both at once. He was a much better poet at the commencement than

at the conclusion of his career, and had he ceased to write after he published his "Shepherds Hunting" in 1615, or, at all events, after his "Fair Virtue, the Mistress of Philarete," came out in 1622, he would have been handed down as one of the ornaments of our language. His "Shepherds Hunting" had been written when he was only twenty, for, in the fourth Eclogue, it is said of him:—

"But it will appeare ere long,
I'me abus'd, and thou hast wrong,
Who *at twice ten* hast sung more,
Then some will doe at fourscore."

"Fair Virtue, or the Mistress of Philarete," was written prior to "Abuses Stript and Whipt," where it is mentioned. Some lines by Taylor (this Vol. p. 426) contain a libel upon Wither's honesty.

WITHER, GEORGE.—*Britain's Remembrancer*. Containing a Narrative of the Plague lately past; a Declaration of the Mischiefs present; and a Prediction of Judgments to come (if Repentance prevent not). It is dedicated (for the glory of God) to Posteritie; and to these Times (if they please) by George Wither &c. — Imprinted for Great Britaine and are to be sold by John Grismond &c. 1628. 12mo. 289 *leaves*.

This work relates principally to the great plague of 1625, during the whole period of which the author remained in London; and in the third of the eight cantos of which his poem consists, he states his reasons for hazarding the infection. An engraved title-page precedes the printed one, representing every species of pestilence overhanging England in the form of a dense cloud, while Justice and Mercy are seated above in the sky: facing it are verses giving "the meaning of the title-page." It is dedicated in twenty-two pages of closely printed verses to the King, and they are followed by "a Premonition" in prose, the most curious part of which relates to another work by Wither, called his "Motto," which he had published in 1618. After the eighth Canto is a "conclusion" in verse, filling twelve pages; for, when Wither took up the pen, his thoughts seem to have flowed so rapidly and readily, that he did not know how to lay it down again.

It has no printer's name, and no doubt was worked off at some

private press; and in a note at the end respecting errors, it is said, "The faults escaped in the printing we had not such meanes to prevent as we desired, nor could we conveniently collect them by reason of our haste or hazard, and other interruptions." There are some noble verses by Wither in his "Preparation to the Psalter," folio, 1619.

WITHER, GEORGE.—*Campo-Musæ* or the Field-Musings of Captain George Wither, touching his Military Ingagement for the King and Parliament, the Justnesse of the same, and the present distractions of these Islands. *Deus dabit his quoque finem*.—London Printed by R. Austin and A. Coe. 1643. 8vo. 40 leaves.

At this period the author professed to be determined to "employ every faculty which God had given him for the King and Parliament," and in this spirit he dedicated his tract to the Earl of Essex, under whom he was still serving, although at the moment engaged in recruiting his "disabled troop." At the back of the title is an address in verse "to the English," the object of which is to rouse them from their supineness. The general scope of the poem is to justify the author in the course he has pursued, and at the end he promises his "*Vox Pacifica*," which came out soon afterwards. The whole is written in Wither's usual strain of puritanical patriotism.

WITHER, GEORGE.—*Prosopopœia Britannica*: Britans Genius, or Good-Angel personated; reasoning and advising touching the Games now playing, and the Adventures now at hazard in these Islands &c. Discovered by *Terræ-Filius* (a well knowne Lover of the Publike-Peace) when the begetting of the Nationall Quarrell was first feared &c.—London Printed by Robert Austin. 1648. 8vo. 59 leaves.

This tract was published without the name of the author, but Wither had called himself *Terræ Filius* in 1643, and his style could not be mistaken. He tells "the scornfully censorious" (whom he addresses after "the meek ingenuous Reader"), that the work had been seen

in MS. eight months before, but that he had met with difficulties in getting it licensed. The poem, which is of a politico-religious cast, is divided into two "Lections," followed by brief epistles to the Parliament and to the King, and they contain an unusual number of happy separate passages.

WODHOUSE, W.

The XV fearfull tokens
preceding, I say,
The generall judgement
called Domes day.

Watch and pray for no man knoweth the hower.—Imprinted at London by William How for William Pickeryng. 8vo. 6 leaves.

Such is the title of this little tract, which serves to introduce a new name into our poetical bibliography. Whether W. Wodhouse was the ancestor of Peter Woodhouse, the author of "The Flea," published in 1605, we cannot determine. It would seem that it was originally intended to print these "XV fearfull tokens" as a broadside, and they were entered at Stationers' Hall to W. Pickering as "a ballad" in 1565-6 (Extr. I. 125); but as the piece consisted of thirty stanzas, like the following, they were probably found too much for the space, and were therefore brought out as a small separate tract:—

"Ther shal not help the Eloquence
Of Lawyers at the Barre,
Nor yet their crafty sapience;
Their owne deedes wil them marre.
Ther shal no bribes be take that day,
No man for to prevent:
Faire wordes nothing prevaile they may,
But he will geve judgement."

Two such stanzas are devoted to each of the fifteen signs, and the whole is subscribed "Finis. W. Wodhouse." This tract, if we mistake not, is no where mentioned.

WONDERS.—The History of Strange Wonders.—Imprynted at London by Roulande Hall, dwellynge in Goldynge Lane at the signe of the three arrows. 1561. 8vo. 26 leaves.

This book was entered for publication in the Stationers' Register by Rowland Hall in 1561, but no other copy of it than the present is known, which unfortunately wants the title-page. The colophon is as above given. It is recorded by bibliographers only by the title as it stands in the books of the Stationers' Company, (Dibdin's Typ. Ant. IV. 420). The whole is prose, although, from one of the heads of the divisions, "Certayn Eglogs taken out of divers Epistles," we might be led to expect verse. It consists of extracts from various printed works, and manuscript accounts, of miraculous appearances, foretelling future events, the application, or misapplication, being also usually given.

WOODHOUSE, PETER.—The Flea : *Sic parva componere magnis*.
—London Printed for John Smethwick and are to be solde
at his shop in Saint Dunstanes Church-yard in Fleet street,
under the Diall. 1605. 4to. 18 leaves.

The fault of this piece lies more in its design than in its execution, for it is by no means deficient in cleverness. "The Epistle Dedicatorie," "to the giddie multitude," is subscribed P. W., and "The Epistle to the Reader," signed "Thy poore friend Peter Woodhouse."

It is in the form of a dream, by Democritus, of a contest for superiority between an Elephant and a Flea, and the strife is to be judged by a Bull and a Weazel. As far as the moral of the apologue shows the advantages of activity over strength, it is good; but we do not exactly see why the Bull and the Weazel were chosen as umpires, or rather as sticklers and arbitrators. "R. P. Gent" has three good introductory stanzas, justifying the design by the examples of Homer, Virgil, Apuleius and Erasmus. When Heraclitus afterwards calls it "an idle dream," Democritus maintains its excellence, and laughs at those who would give personal application to so slight and unpretending an invention, observing—

"Such fooles as these would descant on my dreame
And it interpret, as it best shall seeme
To their weake wit and blunt capacitye,
Censure each word, each sentence misapplye :
If I should light on such a giddie Asse,
I'd scorne to answer him, but let him passe."

The little attempt ends with the following sort of apology :—

"Many many things have written,
 When th' ad better still have sitten ;
 Peradventure so had I,
 Yet I know no reason why.
 It's a foolish toy I write
 And in folly most delight :
 Then (I hope) it will please many,
 And not be dislikte of any.
 Even from tales of Robin Hood
 Wise men alway picke some good.
 None (I trust) offend I shall ;
 So, I take my leave of all.

"PETER WOODHOUSE."

If he wrote anything besides "The Flea" it is not known, and we are without any other information regarding him.

WOOD-STREET COUNTER.—Wonderfull Strange Newes from
 Woodstreet Counter. Yet not so strange as true. Being
 proved by lamentable Experience. The Relation of which

Will make you laugh, 'twill make you cry,
 'Twill make you mad, 'twill make you try

many more wonderfull effects, as Tom-Tell-troth can
 witnesse.

It will convert a Whore, enrich the Poore,
 And make a Sergeant kind,
 Then buy it now, for I doe know,
 That it will please your mind.

—London, Printed by T. Fawcet. 1642. 4to. 4 leaves.

The most curious part of this tract, written for the obvious purpose of being sold for two-pence, is the enumeration of those parts of London remarkable for unlicensed living. It is a dialogue between Plain-dealing and Tom Tell-truth: the latter has been confined for debt in Wood-street Counter, and maintains that it is worse than "Pickhatch, Covent Garden, Groaping Lane, Tower Hill, St. Giles in the fields, Bloomesbury, Drewry Lane, Westminster, or the Bank-side." White-friars is not included.

There is some spirit in the composition, and when Plain-dealing asks what associates Tom Tell-truth had had in the Counter, the latter answers—"Many of all sorts, from the gentile gallant with his perriwig and Spanish block, to the lowzy rascall without a shirt, or a shoe

to his foot, the long haire gallant which sweares Damy, and the zealous Brother with never a hayre amisse. Indeed, there are all sorts; Lords without lands, Ladies without lackeys, Gentlemen without money, Captains without command, Citizens without credit, pittifull Poets which write their owne Tragedyes, undone Heyres, Pick-pockets with hanging lookes, taffaty Whores falling to decay, Prentizes with pennillesse pockets, Journeyemen that are at their journey's end."

It concludes with twelve lines, in couplets, to prove that the Counter is far worse than a Bawdy-house. We never met with any other copy of the tract than that we have used, but there may be several: its local character is its chief merit.

WORCESTER.—Worcester's Elegie and Eulogie. By J. T. Mr. of Arts.—London, Printed by Tho. Cotes for Humphry Blunden, at his shop, at the Castle in Cornehill. 1638. 4to. 26 *leaves*.

We notice this work as a singular provincial poetical production, called forth by the prevalence of the plague and famine in Worcester in 1637. The author's name is given at length to a preliminary address, and is punned upon by one of his eulogists:—

"How'd the Muses joy
Were every child o' th' braine no worse a *Toy*!"

Nevertheless, there is very little in the tract to have gratified the Muses, or even worse judges of verse. No doubt the piece was very satisfactory to the Wigornian readers of that day, who were grateful for the disappearance of the fatal fever, and for the assistance the suffering city had received from her neighbours. Besides thankful poems addressed to the Bishop and Clergy, as well as to private individuals, there are tributes to Bristol, Tewksbury, Droitwich, &c.; but we are not disposed to extract more than a testimonial to Sir Walter Devereux, and that chiefly for his name's sake:—

"To Sr. Walter Devereaux, Knight and Baronet.
Thou gav'st us corne (great Devereaux) and we
Presented unto heaven thy charity
In sacred vowes and prayers: heaven againe,
Hath promis'd for our faith on thee to raine
Full showers of better gifts: the trunk shall grow;
Thy branches with felicity shall blow.
Like fish thy flocks shall yield, thy corne-fields sing,
Thy pastures imitate perpetuall spring.

Who this event contemplates well may say
 Thy graine was lent to heaven, not given away ;
 Yea, that our poore have given to thee, for thus
 Thy gift hath made thee debtor unto us."

We do not suppose that our readers will feel themselves aggrieved by the non-insertion of any farther specimen.

WORLD'S FOLLY.—This World's Folly. Or a Warning Piece discharged vpon the Wickednesse thereof. Hor. Sat. 3. lib. I. By I. H.—London, Printed by William Jaggard for Nicholas Bourne, &c. 1615. 4to. 19 *leaves*.

This is a prose attack upon prevailing vices, and parts of it are especially directed against the Stage, Plays, Actors and Poets, with a direct reference to the comedy called "Green's Tu Quoque," (which had been printed in 1614), and to a jig, or clown's merriment, known by the name of "Garlick." "Tu Quoque" was written by John Cooke, but it was subsequently called "Green's Tu Quoque," from the laughable acting of a performer of the name of Green in the part of Bubble. "Garlick" has not found its way into any of our earlier or later theatrical records ; but that it and "Green's Tu Quoque" were very popular, about the same date, we know from H. Parrot's *Laquei Ridiculosi*, 1613, where

'Greene's Tu Quoque and those Garlick Jigs'

are celebrated in the same line. In his "Cast over the Water," Taylor gives it a second title, which serves to show its character—"The Jig of Garlick, or the Punks Delight." Of both I. H. in "The World's Folly" speaks in these terms:—

"I will not particularize those *blitea dramata* (as Liberius tearmes another sort) those Fortune-fatted fooles and Times idiots, whose garbe is the toothache of witte, the plague-sore of judgement, the common-sewer of obscenities, and the very traine-powder that dischargeth the roaring Meg (not Mol) of all scurrile villanies upon the Cities face : who are faine to produce blinde Impudence to personate himselfe upon their Stage, behung with chaynes of Garlicke, as an antidote against their owne infectious breaths, lest it should kill their oyster-crying Audience. Vos quoque, and you also who with Scylla-barking Stentor-throated bellowings, flash choaking squibbes of absurd vanities into the nostrils of your spectators, barbarously diverting nature, and defacing God's owne image by metamorphising humane shape into their bestiall forme."

The author, as if afraid of not being understood, adds marginal notes to make his readers quite sure that by "Fortune-fatted fooles,"

he alludes to the actors at the Fortune Theatre—that “roaring Meg” means “Long Meg of Westminster,” a play then in course of daily performance; that by Impudence “behung with chaynes of Garlicke,” he refers to the jig of “Garlick or the Punk’s Delight,” and by *Vos Quoque*, to the Comedy of “Tu Quoque.” Of poets he speaks as follows:—

“The *primum mobile*, which gives motion to the under-turning wheelles of wickednesse are those mercenary squitter-wits miscalled Poets, whose illiterate and pick-pocket inventions can *emungere plebes argento*, slily nip the binges of the baser troopes, and cut the reputations throat of the more eminent rank of cittizens with corroding scandals: these are they who, by dipping their goose-quills in the puddle of mischiefe with wilde and uncollected spirites, make them desperately drunke to strike at the head of Nobility, Authority and high-seated Greatness. And all this they doe but onely to purchase the fee-simple of a Long-lane suite, to entaile a Punke in some new-stript peticoate, and to cancell the tavern-bill for two bacchanalian suppers.”

Of course, we are not to take such representations by puritanical assailants without many deductions; but there is no doubt, on this and better authority, that the lives of players and poets about this date were liable to much strong censure; and we are not to forget that the period, when they appear to have allowed themselves most license, was shortly after the retirement of Shakespeare to his native town.

WORTLEY, SIR FRANCIS.—Characters and Elegies. By Francis Wortley, Knight and Baronet. Printed in the Yeere 1646. 4to. 38 *leaves*.

It has been supposed, from the absence of any printer’s or book-seller’s name, that this work was not published, but intended for private distribution: the remark would, however, apply to much prose and poetry issued about the disturbed period of the Civil Wars.

The dedication is generally “to the Lovers of Honour and Poesie,” followed by fourteen very loyal and gallant characters of the King, Queen, and various courtiers, male and female, in prose. These are succeeded by nineteen Elegies (the last of them upon Francis Quarles the poet), by some translated Epigrams, &c. and “a paraphrase upon the verses which Famianus Strada made upon the Lutanist and Philomel in contestation,” the whole being wound up by the following pleasant and ingenious parallel,

“Coblers are call’d Translators; so are we
(And may be well call’d so) we so agree.
They rip the soale first from the upper leather,
Then steepe, then stretch, then patch up all together:

We rip, we steep, we stretch, and take great paines.
 They with their fingers work, we with our braines.
 They trade in old shoes, as we doe in feet,
 To make the fancy and the language meete.
 We make all smooth (as they doe) and take care
 What is too short to patch, too large to pare.
 When they have done, then to the Club they goe
 And spend their gettings: do not we doe so?
 Coblers are often poore, yet merrie blades;
 Translators rarely rich, yet cheereful lads.
 Who thinkes he wants he is in plentie poore:
 Give me the Coblers wealth, Ile aske no more."

The lines on p. 55, "upon a true contented Prisoner," were, doubtless, written when Sir F. Wortley was imprisoned in the Tower for his loyalty, and they contain the following happy illustration of the effects of confinement in directing the eyes of the mind toward heaven:

"Men in the deepest pits see best by farre
 The sunne's eclipses, and finde every starre,
 When sight's contracted and is more intent:
 (So is men's soules in close imprisonment)
 We then can upwards look on things above,
 Worthy our contemplation and our love."

WOTTON, HENRY.—A Courtlie Controversie of Cupid's Cautels: Conteyning five Tragicall Histories, very pithie, pleasant, pitifull and profitable: discoursed uppon with Argumentes of Love by three Gentlemen and two Gentlemen, entermedled with divers delicate Sonets and Rithmes, exceeding delightfull to refresh the yrksomnesse of tedious Tyme. Translated out of French as neare as our Englishe Phrase will permit, by H. W. Gentleman.—At London, Imprinted by Francis Coldocke and Henry Bynneman. 1578. 4to. B.L. 176 *leaves*.

This work, which, though professing to be only a translation, we are convinced was in many parts original, was by Henry Wotton, whose initials only appear upon the title-page. Whether he were any, and what, relation to Sir Henry Wotton, the Provost of Eton, who was born in 1568, we have no means of knowing: Henry Wotton was, perhaps, brother to Edward Wotton, whom Sir P. Sidney mentions in the opening of his "Defence of Poesie," as having been with him at the Emperor's Court. Whether this conjecture be or be not un-

founded, it is quite certain that Henry Wotton, whether as translator of the work in our hands, or as an original poet, is by no means a contemptible versifier. It is to be borne in mind that this "Courtly Controversy of Cupid's Cautels," was written some years before the work of Sidney; and the poetry it contains much more resembles the ease and grace of his school, than the formality, and even rigidity, of that in which Whetstone and Turberville, some ten years earlier, were masters. Of his own qualifications Henry Wotton speaks thus diffidently, but sharply, in the commencement:—

"Yet must I needes confesse (notwithstanding the greate good will which urgeth me forward) that the mistrust of my disabilitie to finishe this enterprise (the whiche giveth me perfecte knowledge of my selfe without flatterie) at the first encounter hath for feare frozen the ynke in my penne, knowing the carping wittes of our age, to be so cloyed with the sower taste of loathsome disdayne, as there is no sauce sufficient (howe delicate so ever it be) to restore againe their appetite, or at the leaste, to give them knowledge that the unsavory fault they finde in their meate resteth in their unseasoned mouths."

There is not much invention in the incidents which bring the five young people, three gentlemen and two ladies, together. France at the time was torn by civil wars, and the party retire to the castle of a prudent matron to escape from the consequences of the hostilities, and there they amuse themselves by conversation, not always very lively, and by tales not always very original. The two longest poems in the volume, of more than twenty stanzas, are entitled "The Complaint of the Civil Warres in Fraunce," and "A Welcome of Peace unto Fraunce." These are clearly translations, and it is in the shorter songs, ditties, and lyrics that we seem to trace the freedom and spirit of originality. We copy, in proof, three stanzas of a poem in dispraise of Cupid:—

"All such as love in loyall sort,
and hope reliefe to finde,
With them the Elfe doth make his sport;
he smiles to see them pinde:
He seekes to reave them of delight,
and breedes them all annoy;
It is of all the most despight
to trust the lying boy.

"Make love who list an angell then,
who list to like his wayes,
For neyther I, my tongue or pen,
will ever yeelde him prayse;
And who so doth shall live at ease,
devoyde of care and strife,
Unlesse that libertie displease,
to leade a quiet life.

"This Love, whom Poets call a God,
 is but a fury fell,
 Sent from above, a scourging rod,
 out of the pit of hell,
 To martyre and to put to payne
 all poore afflicted wights;
 But wise are they that can refrayne
 this helhoundes hellish slights."

This may be rather plain-spoken, but it does not read like translation, and the same may be said of various other lively lyrics, in some of which, however, we are bound to say, we detect a French word or two: in the following *femme* is used, partly in the distress of rhyme:—

"Behold the guerdon due to love
 Bestowed on a fickle femme:
 As good of rotten wood to prove
 The forging of some precious gemme.
 Repentance last doth pinch the hart
 That love consumes with bitter smart."

In the opening of what is headed "The fourth day's Delight," is a poem of considerable power and variety in praise of the vine, which we do not place among the original pieces, contributed, as we suppose, by the translator; and we say the same of the two subsequent stanzas: they are still on the subject of love, and, like much else in the volume, not very complimentary to the ladies of the party.

"What moveth men abashed thus to stay,
 As tumbled from the cloudes in such a mase,
 Sith maidens mockes doe yeelde but mere delay,
 Whose cloking scarfes doth holde men at a gase,
 Whilst covered close in shape of masking shoue
 By deepe deceyte our joyes they overthrowe?"

"Bereave them of their outwarde masking vayle,
 Yet inwardly disguised they remayne:
 Their thoughtes lye hidde, their tongues of truth do fayle,
 Till sugred wordes the harmlesse hart hath slayne:
 If in their chaunge they fast on men their hooke,
 Their smiling then convertes to louring looke."

The following, which alludes to the famous Dance of Death, is obscurely worded in the beginning, for the sake of brevity, but it ends with animation and, if translated, runs without constraint:—

"Why doo the Lillies fade away,
 and pleasant sentes resigne my grave?
 Let rather violets, freshe and gay,
 my tender heare environ brave.
 Bring heere to me my love so faire
 to quallifie my pining care,
 So as before the day when I
 must leade the daunce among the dead,
 All sorrowes from my sight may flye,
 and joy possesse my troubled head."

Of the prose portion of the volume we cannot speak very highly: it is long drawn out, and somewhat dull; for even the ladies, who partake in the discussions arising out of the several stories, are not sprightly or animated, and, on the question of love and its abusers, they by no means stand their ground against the accusations of the ungallant gentlemen. There are some pretty descriptions of rural scenery, but here and there words are employed, which, if not French, are new in English, as where we are told "The young lambes frisking and leaping by the sides of their dams [were] nibling and brettyng the toppes of the preatye pagles in the greene pastures." Can "brettyng" be a misprint for *biting*, or is it a word derived from the French *bretauder*, which signifies to crop? Chaucer uses *bretful*, but with him it merely means *brimful*.

Among the five tales we meet with one that furnished the story of the old drama of "Soliman and Perseda," written about 1590, printed in 1599, and to which Shakespeare alludes in "King John," A. I. sc. 1. The names of all the principal characters in "Soliman and Perseda," are derived from the novel translated by Henry Wotton in 1578, but the writer of the drama added some absurdities to the incidents and persons. Of another history William Rufus is made the hero, the scene being laid in England; and here we meet with one of the earliest echo-songs that we remember in our language, where the singer (in this case the King) puts a question, answered by echo according to the last word of the inquiry. A third tale of "contrarious love," relates to the adventures of two scholars, one named Claribel of Poitiers, and the other Floridan of Xaintes, in the conclusion of which an "Epithalame," as it is called, is divided between a Lover and his Lady: it is rather an enlargement of Horace's *Donec gratus eram tibi* than anything else, but it is easily and cheerfully written: what succeeds are the two first out of twelve or fifteen alternating stanzas:—

"*The Lover.* So long as I such favour founde
To flow from my faire Ladies face,
As by her to be vouched bounde
To serve as slave her noble grace,
My happy state and settled minde
Possessed more contented stay
Than any living prince may finde,
Though all the world should him obey.

"*The Lady.* So long as of a servaunt true,
The faithfull guage of loyal love
Possesse my hart; and I did view
His service sought his faith to prove,

I could not change this weale of mine,
Nor once reward him with despight,
To be partaker with a Queene
In worldly wealth and all delight."

It is not very clear at the end of the "Courtly Controversy" whether any more of it was really contemplated, but a continuation is hinted at. We never saw but a single complete copy of the book, though two fragments have, at long intervals, come under our notice: each had the colophon, "Imprinted at London by Francis Coldocke and Henry Bynneman. 1578."

WROTHER, SIR THOMAS.—Sir Thomas Wrothe his sad Encomion upon his Dearest Consort, Dame Margaret Wrothe. Who died of a Fever at Petherton Parke in the Countie of Somerset, about Midnight of the 14. day of October 1635, and was buried in the Parish Church of St. Stephen in Coleman Street, London, the 11. of November next ensuing &c.—London, Printed for Henry Seile. 1635. 4to. 6 leaves.

In 1620, Sir Thomas Wrothe printed "The Abortive of an idle Hour," consisting of "a Century of Epigrams," possibly for private distribution, and only two or three copies seem to remain: it is more than probable that he took the same course with this laudatory poem on his lady, which is unknown to bibliographers. It is written in six-line stanzas, and commences, without introduction, immediately after the title:—

"Can any sorrow be like mine, whose losse
Is more than tounge may tell, or heart conceive?
Am I pickt out to beare this heavie Crosse,
And in obedience what is dearest leave?
With bleeding heart I must avow, that no man
Did ever lose more vertuous worthy Woman."

This is not exactly the style of elegiac verse. In the course of the poem, which consists of thirty-eight stanzas, he thus addresses the Fates, taking care to place their names in the margin, lest any mistake should be made from the terms he employs:—

"Discourteous Ladies who doe governe Life!
Can Ladies to a Lady be so cruell?
Ye might have taken me and spar'd my Wife;
In me there is no worth—she was a jewell."

What Sir Thomas Wrothe here says of himself may certainly be applied to his poetry. At the end are six couplets, called,

Consilium Amantis.

"O, Man! who boasts of strength or wittie flashes,
Or ought beside, thou art but dust and ashes :
And sure thou shalt at Christs Tribunall give
A strict account how thou didst die and live.
Deferre no moment under vaine pretences :
Amend thy life, repent of thine offences."

The copy in the library at Bridgewater House is corrected in manuscript, probably by the author, before he presented it to the Earl.

Besides his "Abortive of an idle hour," Sir Thomas Wrothe printed in 1620 a fragment with the following imprint—"London. Printed by T. D. and are to be sold by Nicholas Bourne at the Royall Exchange, 1620." 4to. He called it "The Destruction of Troy, or the Acts of Æneas: Translated out of the second Booke of the Æneads of Virgill &c. With the Latine verse on one side, and the English verse on the other." It is dedicated in two stanzas to Sir Robert Sidney, Viscount Lisle, and followed by "A Request to the Reader," in which Sir T. Wrothe informs him that, as translator, he had sometimes "purposely wandered from the original." Then comes "The Argument," and afterwards the translation begins thus:—

"Silence proclaim'd, and every tongue with mute attention tyde,
Ascending into some high place Æneas thus replide.
Too sad a tale, renowned Queene, you will me to relate,
How Trojan wealth, and Troy it selfe, the Greeks did ruinate ;
Which I beheld, nor was the least who felt warr's heavy hand.
What Delops or what Myrmidon, or of Ulysses band
Who would not weepe to speake such things? But night draws on apace,
And starres descending summon rest ; yet if so be your grace
Burne with desire to know the cause which all our woe procur'd,
And heare the story of those wars the Trojans long indur'd,
Although the thought dissolvs my heart, your all commanding charge,
I will obey, and of those broyles declare the truth at large."

As the work is of much greater rarity than value, we add only the Wrothovirgilian account of the death of Priam:—

"Nay then, quoth Pyrrhus, thou shalt pack and to Pelides breake
Thy mind concerning this which I without remorse have done,
And let him know the cruelty of his degenerate sonne :
Thou shalt be soone dispatch't. This sayd, on his left hand he wounde
His hoary haire, and through the blood effused on the ground
Of his slaine sonne, the trembling King doth to an Aultar draw,
And in his right hand over him his sword keepes him in aw :
Before that place where he so late Polytes blood had spilt
He thrust his sword into his sides up to the very hilt.
See heare King Priamus end of all the troubles he had knowne,
Behold the period of his dayes which fortune did impone!"

It shall be "the period" also of what we will "impone" upon the reader. We have called it "Wrothovirgilian," because it is so much more like Wrothe than Virgil that, but for the annexation of the original on each opposite page, the similarity, at all events of style, would hardly have been traced: the incidents are of course the same. It is to be wondered that the Knight ventured in this bold way to challenge comparison.

WYRLEY, WILLIAM.—The true Use of Armorie, shewed by Historie and plainly proved by example: the necessitie therof also discovered with the maner of differings in ancient time, the lawfulness of honorable funerals and monuments: with other matters of Antiquitie, incident to the advauncing of Banners, Ensignes, and markes of noblenesse and chevalrie. By William Wyrley. — Imprinted at London, by J. Jackson, for Gabriell Cawood. 1592. 4to. B. L. 82 leaves.

This very dull and wearisome performance, of more than 160 quarto pages, has been called "a very valuable tract," (*Cens. Lit.* v. 70), but it really possesses no merit but of a technical kind, and the two long poems, of which it mainly consists, are about the worst performances in verse that appeared at a date remarkable for the excellence of its poetry. How Wyrley could have deceived himself into the belief that what he wrote in rhyme was deserving of the press, at a time Spenser, Daniel, Constable and Watson (to say nothing of Shakespeare, who did not step beyond the precincts of the stage until the next year) were publishing their beautiful poems, it is not easy to imagine. Wyrley writes somewhat in the strain of the old "Mirror for Magistrates," which he names and extravagantly applauds; but his attempts are much below the standard established, thirty or forty years earlier, by that memorable historical miscellany. Wyrley commences with a prose dissertation on "the true use of Armory," with woodcuts of shields and quarterings; but, avowedly taking his facts from Froissart, he proceeds to give in verse, and in tedious detail, the main incidents of the careers of Lord Chandos, and the person whom he calls "the Captall," or "Capital de Buz." Here, too, he renders his narrative still more unreadable by the insertion, on every possible occasion, of a minute

description, in miserable measure, of the armorial bearings of nearly every person he mentions. Take, for instance, the following stanza:—

“Sir William Mesnile a chiffe of burnisht gold,
Three gemels finely set in azurd shield :
Sir Simon Barley six bars equall told
Of black and yellow in his cliffe he held,
Of the mettaile two pales as first is speld ;
In midst a scuchion of rubie fairly dight,
In it three bars of ermins plainly pight.”

He is never tired of such knots in the thread of his narrative. As the work was reprinted a few years ago, we shall not enter into it farther than to give a specimen of Wyrley's manner, when he wishes only to be poetical, and does not interrupt himself by armorial blazonry. The following is the last stanza of the poem on Lord Chandos, who, like the heroes of the “Mirror for Magistrates,” narrates his own story, and applauds his own achievements:—

“As silent night brings quiet pawse at last
To painfull travels of forepassed day,
So closing death doth rest to labors cast,
Making of our toilfull worke a stay ;
Thoughts, griefes, sad cares are bandon then away :
In pomp and glory though brave daies we spend,
Yet happie none untill be knowen his end.”

We do not scruple to say, that the above is one of the best stanzas in the whole poem, and we like it the better because it is the end of that long-lengthened production. Of the many pages devoted to “the Capital de Buz,” we shall say no more, than that it somewhat reconciles the reader to the briefer account of his English rival. At the close of the whole we come to “the Envoy,” of which the last stanza runs thus:—

“Almightie God, that oft hast England blest
With glorious triumphs over enemie,
In thy puissance victorie doth rest,
And not in mans weake plotting policie ;
Give to our Captains their true chevalrie,
Like constant vertue, truth and courage bold,
That Chandos and the Captall true did hold.

FINIS.

WILLIAM WYRLEY.”

The above seems to be the only extant performance that its author left behind him, and it has been greatly over-estimated by those who are better judges of coat-armour than of poetry.

YATES, JAMES.—The Hould of Humilitie: Adjoyned to the Castle of Courtesie. Compiled by James Yates Serving-man.

Captious Conceits, good Reader, doe dismis,
And friendly weigh this willing minde of his,
Which more doth write for pleasure then for praise,
Whose worthlesse workes are simply pend alwaies.

—London Imprinted by John Wolfe, dwelling in Distaffe Lane neere the Signe of the Castle. 4to. B. L.

The precise terms of the entry of this very rare work in the Stationers' Register, have, as far as we know, no where been given, and they are important as showing that, when the work was brought to the Hall, it consisted, or was intended to consist, of three parts: they were these,

"vii. Die Junij. [1582]. John Wolfe. Item recived of him, &c. to printe a book intituled the Castell of curtesy, the holde of humility, and the Chariot of Chastity viij^a"

The cost of the license was eightpence (instead of 4*d* the price of a ballad, or 6*d* the price of a single work), on account of the three-fold character of the book. But, though licensed together, the parts do not appear to have come out together: "The Castle of Courtesie" must have appeared first, and it was followed by "the Hould of Humilitie;" so that the meaning of the title-page at the head of our Article is that the "Hould of Humilitie" was a sort of supplement to "the Castle of Courtesie." The volume before us includes a production not mentioned in the title-page, though noticed in the entry, and which has a separate title-page of its own, in the following words:—

"The Chariot of Chastitie, drawne to publication by Dutiful Desire, Goodwill and Commendation. Also a Dialogue between Diana and Venus. With Ditties devised at sundrie idle times for Recreation sake: Set downe in such wise as insueth by James Yatis.—London, Imprinted by John Wolfe. 1582."

Here the name of the author is spelt *Yatis* and not Yates, as elsewhere, a trifling circumstance, which we only mention for the sake of identification. This portion is separately dedicated to Mrs. Elizabeth Reynowls, and hence we learn that "The Castle of Courtesie," had been inscribed to her husband. The numbers of the folios and the signatures begin with "The Hould of Humilitie," and there can be no doubt that "The Castle of Courtesie," had been previously pub-

lished with its own signatures and pagination. Herbert mistook the date and gave it as 1581 (Herbert's Ames, II. 1186), but the entry of the book at Stationers' Hall was not made until June, 1582.

Sufficient specimens will be found in *Cens. Lit.* II. 11, in *Bibl. Anglo. Poet.* 1815, p. 423, in *Extr. from Stat. Reg.* II. 165, and in other places, but as we never saw more than the copy in our hands, and as it appears to differ in some important respects, we will describe it with some particularity.

Although there is no date on the title-page, "1582" precedes the first poem in "the Hould of Humilitie," which itself occupies seven leaves: then follow miscellaneous pieces, some of them dated 1578. Hence we learn that Yates, or Yatis, lived in the country, and had friends at Cambridge and Ipswich. On fo. 22, are "Verses upon this Theame—Silence breaketh many Friendeshippes: written unto his friende G. P. (*forsan* George Peele)." There are also lines in pious commemoration of the Earthquake "on Wednesday 6 of April, 1580, betwene 5 and 6 of the clocke at night." After fo. 30 begins "The Chariot of Chastitie," with a new title-page, as we have already inserted it. On fo. 60 is "Yates his song, written presently after his coming from London:" on fo. 63 we have "an Epitaph upon the death of the wife of Mr. Pooly, of Badley;" and in a marginal note we are informed that she was sister to Lady Wentworth. The "Dialogue betwene Diana and Venus, declaring what can be alleaged of eyther side for confutation" may be seen reprinted in *Extr. from the Stat. Registers*, II. 166, and need not here be repeated. Another piece is quoted in *Cens. Lit.* II. 13, and a third called "A Sonnet of a slaunderous Tongue," in *Bibl. Anglo-Poet.* p. 424. In the middle of the volume Yates pronounces his own "Verdict of his Booke," in which the reader, however patient, is not likely to concur. The best specimen of this "Servingman's" versification is unquestionably the controversy between the Goddesses of Chastity and Beauty: they end, however, as they began, without producing conviction on either side, for Venus exclaims in her last stanza,

"To prove perswasions now with me
You shall but lose your time.
Farewell! Adew! Be honest still:
To Riotte I will clime."

And so the ladies separate. All Yates's performances have a didactic and moral turn, but as poetry they have little to recommend them.

YOUNG, BARTHOLEMEW.—*Amorous Fiammetta*. Wherein is set downe a catalogue of all and singuler passions of Love and jealosie, incident to an enamored yong Gentlewoman &c. First wrytten in Italian by Master John Boccace &c. and now done into English by B. Giovano del M. Temp. &c.—At London Printed by J. C. for Thomas Newman, &c. B. L. 4to. 131 *leaves*.

The copy of this book at Bridgewater House wants the date at the bottom of the title-page, which has been torn off, but at the end it is inserted, viz. 1587. The translator was Bartholemew Young of the Middle Temple, as the name is given at length in the dedication to Sir William Hatton, which is not subscribed by Young, but by Thomas Newman: in what way Newman became possessed of the MS. is not stated. The seven books are concluded by a table of Contents.

Bartholemew Young had translated from the Spanish the "*Diana*" of Montemayor, and its continuations by Perez and Gil Polo in 1583, that date being given at the end of the printed copy which appeared in 1598. He had spent two years in Spain, and had no doubt travelled in other parts of Europe, as, besides Italian, he must have been well acquainted with French. In the dedication of the "*Diana*" to Lady, Rich, he refers to the time when "in a public show at the Middle Temple," it fell to his lot "unworthily to perform the part of a French Orator, by a deducted speech in the same tongue." Young also translated the fourth book of Guazzo's "*Civil Conversation*," 4to. 1586: the three first books of the same work had been rendered by G. Pettie, and separately printed in 1581. They had been licensed to R. Watkins in 1579; and three years earlier the same stationer had put forth the same translator's "*Petite Palace of Pettie his Pleasure*," which was popular enough to be reprinted in 1598, and has been repeatedly noticed by bibliographers. It contains no poetry, and the twelve histories, chiefly classical subjects, are not related with any attractive vivacity.

ZEPHERIA.—Ogni di viene la sera.

*Mysus et Hæmonia juvenis qui cuspidè vulnus
Senserat, hac ipsa cuspidè sensit opem.*

—At London, Printed by the Widdowe Orwin for N. L.
and John Busbie. 1594. 4to. 22 leaves.

We apprehend that this could never have been a very common book, and the author probably printed it to gratify his own taste and ambition, rather than the demands of any numerous body of readers. At present only two or, at most, three copies are known of it; but the late Mr. Utterson caused twelve impressions of a reprint to be struck off from a most careless transcript, in which sometimes the old spelling is used and sometimes the new, while particular words, on which the meaning (such as it is) much depends, are grievously misrepresented: thus in the very first "Canzon," out of forty of which the volume consists, we have *attempt* for "attemper," and *Lass* for "Lais." We need go no further in an ungracious task.

There is no dedication or address to the reader, but at the back of the title-page is a short list of errata, followed by a sort of appeal to the poets of the author's day, under the heading *Alli veri figlioli delle Muse*, but he obviously limits himself to sonnet-writers, of whom, to no inconsiderable extent, he was a rather poor imitator. "Delian sonnetrie" in the poem in question (which we extract) refers to Samuel Daniel's sonnets entitled "Delia," published, and republished in 1592:

"Ye modern Laureats famousd for your writ,
Who for your pregnancy may in Delos dwell,
On your sweete lines eternitie doth sit,
Their browes enobling with applause and laurel,
Triumph and honour ay invest your wit!
Ye fett your pennis from wing of singing swanne
When, sweetely warbling to her selfe, she flotes
Adowne Meander streames, and like to organ
Imparts into her quills melodious notes.
Ye from the father of delicious phrases
Borrow such hymns as make your mistresse live
When time is dead: nay, Hermes tunes the praises
Which ye in sonnets to your mistresse give.
Report throughout our western isle doth ring
The sweete tun'd accents of your Delian sonnetrie,
Which to Apollos violine ye sing:
Oh then your high straines drowne his melodie!
From forth dead sleepe of everlasting dark
Fame with her trumps shrill summon hath awakt
The Roman Naso and the Tuskan Petrarch,
Your spirit-ravishing lines to wonder at.

Oh theame befitting high-musd Astrophil !
 He to your silverie songs lent sweetest touch,
 Your songs th' immortall spirit of your quill.
 Oh pardon ! for my artlesse pen to[o] much
 Doth dimme your glories through his infant skill.
 Though may I not with you the spoys devide
 (Ye sacred of-spring of Mnemosyne)
 Of endlesse praise which have your pens achiv'd,
 (Your pens the trumps of immortallitie)
 Yet be it leyfull that like maymes I bide,
 Like brunts and scarres in your loves warfare,
 And here, though in my home-spun verse, of them declare."

Here a meaning is only just discernible through a mist of bad measure and imperfect rhymes ; and although now and then the unknown author (for no name has been hinted at) writes tolerably smoothly, yet in his best pieces his want of ear is constantly making itself apparent. It seems that "Zepheria," was not his first poetical performance, for he speaks of others deserving commendation and acceptance, as in the following, where he mentions of a Pastoral which he had sent to his mistress : we quote it with this preface,—that it is unquestionably, on all accounts, the best piece in the volume :—

Canzon II.

"How wert thou pleased with my pastorall Ode
 (Which late I sent thee) wherein I, thy Swayne,
 In rurall tune on pipe did chaunt abroad
 Thee for the loveliest lass that trac'd the playne !
 There on thy head I Floras chaplet placed ;
 There did my pen proclayme thee Sommers Queene :
 Each heard-groome with that honor held thee graced,
 When lawnie white did checker with thy greene.
 There did I bargayne all my kids to thee,
 My spotted lambkins, choysest of my fold,
 So wouldst thou sit and keepe thy flock by me ;
 So much I joy'd thy beautie to behold.
 How many Cantons then I sent to thee,
 Who though on two strings onely rays'd their strayne,
 To wit my griefe and thy unmatched beautie,
 Yet well their harmonic couth please thy vayne :
 Well couth they please thee, and thou terme them wittie ;
 But now, as fortunes change so change my dittie."

Part of a single sonnet is quoted in *Cens. Lit.* II. 63, but the writer, as usual, does not express any opinion as to merit, but observes that the author "displays a good deal of mythological learning :—" it so happens, that the writer of *Zepheria* is more free from that sort of pedantry than most of his contemporaries. We do not find the production before us quoted, or even alluded to by any of the poets, pamphleteers, or critics of the day. Like many bad, as well as good,

poets, he fancied that his lines would give immortality to the object of his affections, and, anticipating her death, he says :—

“ Yet then in these limn'd lines enobled more
Thou shalt survive richer accomlisht than before.”

How he proposed to read the last line, so as to make it measure, we cannot pretend to determine. His best praise is that he was less of a plagiary than several sonnetteers who wrote better verses.

For instance B. Griffin, whose “*Fidessa*,” 1596, has been reprinted in modern times, and who stole a whole sonnet (with some variations) from Shakespeare : his thefts from Daniel and others have not been remarked upon, because they are not quite so barefaced, but they are quite as certain : compare Griffin's

“ Care-charmer sleepe, sweet ease in restles miserie,”

with Daniel's

“ Care-charmer sleepe, sonne of the sable night ;”

and Griffin's,

“ I have not spent the Aprill of my time,”

with Daniel's

“ The starre of my mishappe impos'd this payning,
To spend the Aprill of my yeers in wayling.”

All the thoughts and images used by Griffin, in his sonnet beginning

“ My Ladies haire is threads of beaten gold,”

are borrowed from Daniel, and almost in the same words : thus, for

“ Her blush Aurora or the morning skye”

of Griffin, we read in Daniel

“ Restore thy blush unto Aurora bright ;”

and for

“ Her feete faire Thetis praiseth evermore”

of Griffin, Daniel has

“ To Thetis give the honour of thy feete,”

and many more almost identical imitations, if we may so call them. However the most glaring plagiarism, after that from Shakespeare, is from an older poet, Gascoigne : in Griffin it begins with these lines ;

“ Arraign'd, poore captive, at the barre I stand,
The barre of Beautie, barre of all my joyes,
And up I hold my ever-trembling hand.”

Gascoigne commences thus, without Griffin's paltry pun,

"At Beautyes barre as I did stand,
When false Suspect accused mee,
George, (quoth the Judge) holde up thy hande," &c.

Griffin, as he proceeds, spoils various points in Gascoigne's spirited lyric; and throughout "Fidessa" he lays other poets under contribution, whenever their thoughts or language suit his purpose. We do not wish to press this matter further, but when we see a man thus unconscientiously (certainly not unconsciously) begging, borrowing and stealing from his contemporaries, in order to make up a small volume of poor sonnets, we need not hesitate long in deciding that Griffin was indebted to Shakespeare and not Shakespeare to Griffin, although the latter appeared in print in 1596, and Shakespeare's sonnet was, probably, not in print (though this is doubtful) until it came out in "The Passionate Pilgrim," in 1599.

We may add that the reprint of Griffin's "Fidessa," in 1815, is one of the most accurate that has fallen in our way; but it has this singular defect, that the list of "Faults escaped" of the old edition is omitted, while the blunders it was intended to set right are carefully preserved in the text: thus, the author is made to speak more nonsense than need be attributed to him, and his corrections are no where to be found.

Of B. Griffin, his occupation, birth-place or acquirements, nothing is known; and if (as some have conjectured) his "Fidessa," of 1596, followed an earlier impression of "The Passionate Pilgrim" than any that has come down to us, it is most likely that his sonnet

"Venus and yong Adonis sitting by her," &c.

was copied from that earlier impression: if not, Griffin must have seen it in manuscript. Daniel's "Delia," from which, unquestionably, Griffin derived much assistance, had been twice published as early as 1592. (See Vol. I. p. 170.)

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